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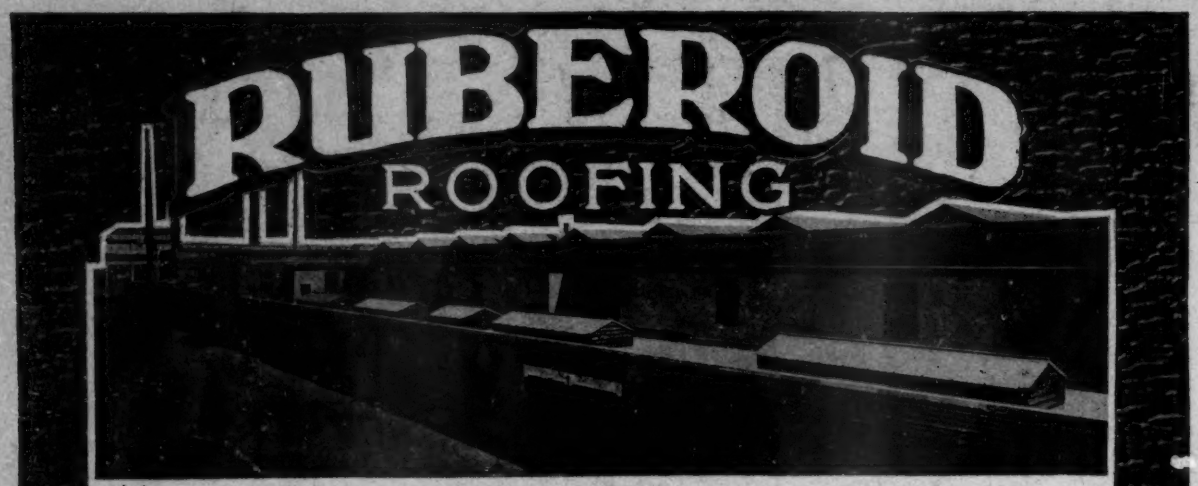

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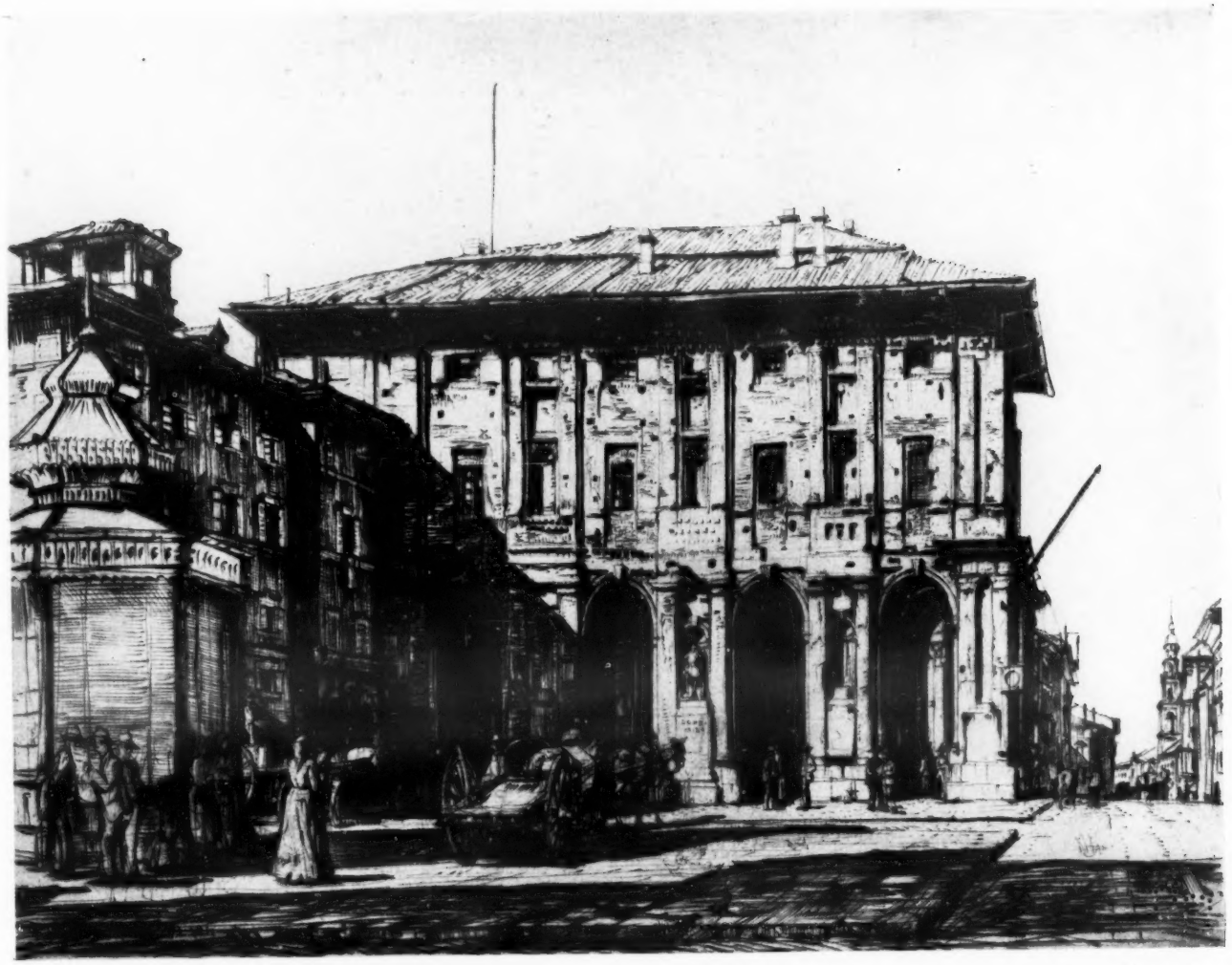
THE TOWN HALL, PARMA.

Drawn by Francis Dodd.



May 1920.

Plate I.

The building is the Municipio, or Town Hall, at Parma. It was left unfinished in the seventeenth century, and the putlog holes are still unfilled.

Street Views in Oxford City.

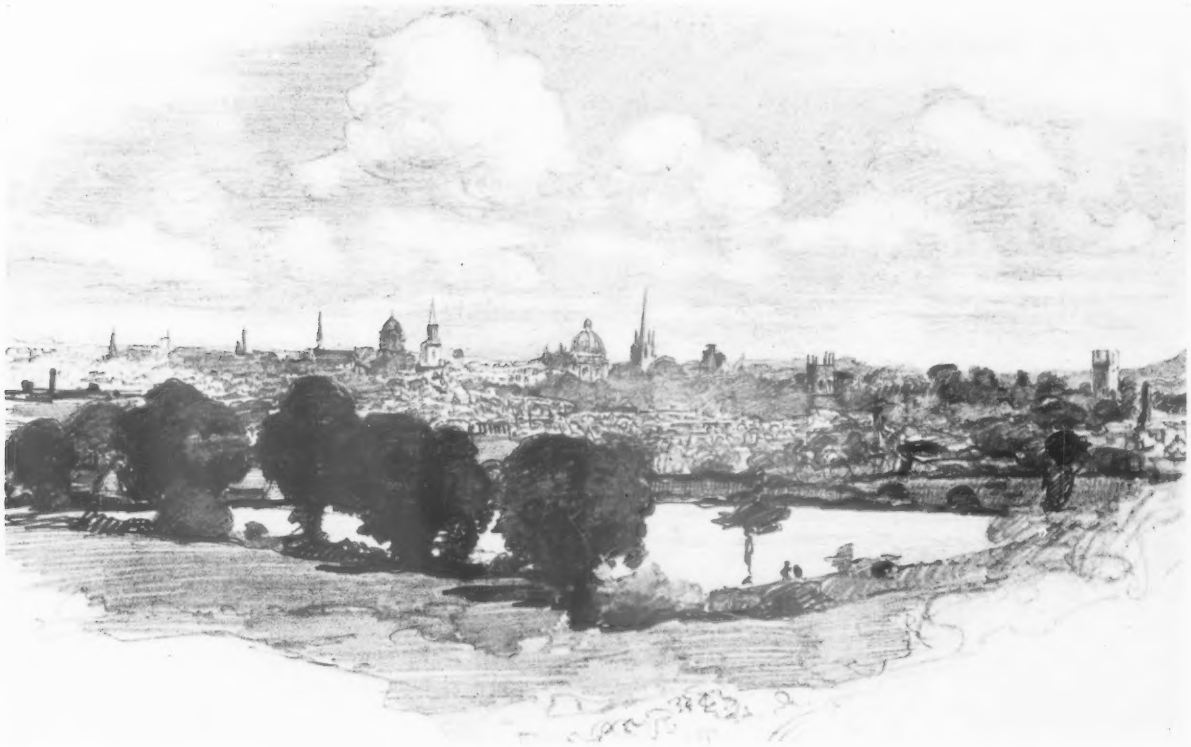
By Harold Falkner.

With Pencil Drawings by the Author.

"He that hath Oxford seen, for beauty, grace,
And healthiness, ne'er saw a better place.
If God Himself on earth abode would make,
He Oxford, sure, would for His dwelling take."

IF things were now as they were at the time of the poet Dan Rogers, clerk to Queen Elizabeth, there would be nothing more to be said about it.

In the September 1919 issue of this REVIEW (page 72, "Oxford as It Might Be") Mr. Edward Warren has written about certain aspects of the more outlying portions of the city. With most of his observations I cordially agree, and some of them I propose to take as my text for the present article.



GENERAL VIEW OF OXFORD.

"We have in Oxford," Mr. Warren writes, "such an inestimable heritage of beauty and of historic interest, not only in its university and college buildings, its churches, and the houses of its ancient streets, but in the mediæval nooks and courts, passages and byways of the town, as should surely secure the abiding affection and zealous care of all Oxonians."

Yes, "*should*"; but does it?

Oxford is as famous for its architectural zeal as for its learning. Did not William Morris start there his movement for the regeneration of English craftsmanship, and Ruskin preach there of the beauties of mediæval architecture and arts? Yes; but did not the city allow the railway company to pull down two abbeys to make room for its hideous and ramshackle stations? How many of the "houses of its ancient streets" survive? Let anyone take William Turner's drawing of the Cornmarket, which forms the heading to last year's University Calendar, stand on the spot where this was drawn, and look at the scene as it is to-day.

How many of these buildings survive? Is the picture more beautiful than the existing reality? Or have the vanished buildings been supplanted by better buildings? Has everything that has been altered been changed only as much as is necessary for the extension of trade and the requisite convenience of modern life? Or have the architects and owners been trying to outvie one another in a craze for showiness and vulgarity?

Perhaps the answer is half-way between the two alternatives. Here and there attempts have been made to preserve old things that are beautiful and are part of this great inheritance; but there is far too much that does not merit this exemption from blame.

In so far as this inheritance has disappeared, so much the more valuable does the remainder become, and so much the more zealously, in the interests of the town and University, should they be preserved.

The old buildings of the town are but few. Some have been altered so much on the outside—here with wanton recklessness, and there from a mistaken zeal for "restoration"—that their age is only to be discovered by painstaking antiquarian research.

ST. ALDATE'S STREET.

HOUSE NEAR THE FOLLY BRIDGE.

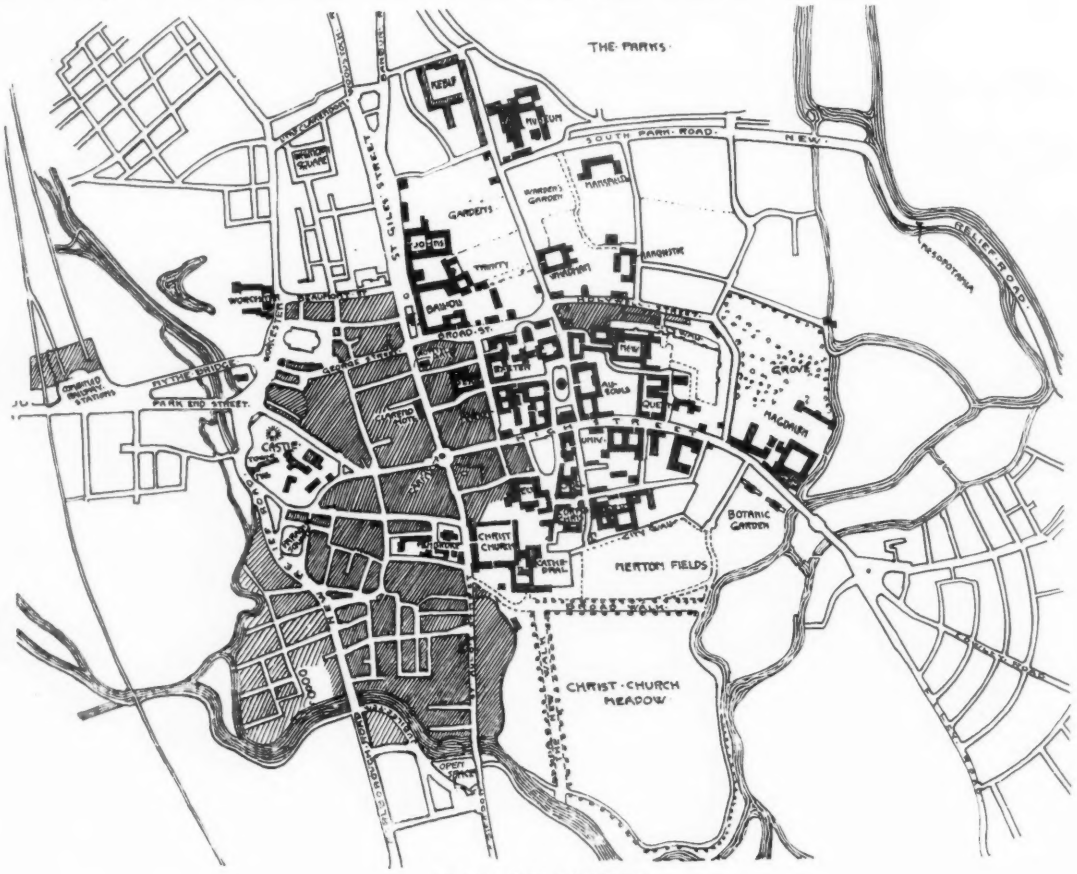
Those that still remind us of the city's former glory can almost be counted on the fingers of the hands; and yet some of these are in danger!

The University will perhaps say, "What does this matter? We shall always have the colleges." As a jewel depends on its setting, so do the colleges depend on the town. Oxford is Oxford because of its history and traditions, and those old buildings and streets are the outward and visible sign, the living witness, of that history and those traditions.

Would the story of Latimer and Ridley seem more real or less if the Bocardo, the actual room in which they were imprisoned, existed still? And yet the Bocardo was destroyed little more than a hundred years ago. But even now, on the right-hand side of Cornmarket, a building exists the windows of which looked down on that tremendous procession to the spot in front of Balliol. Is it preserved in the hands of a public trustee? Does it appear as it did in 1550? No; it is covered up with match-boarding and stucco, and sold to a grocer.

But it may be asked, "Of what use is it to remind us of these sins? We know that in the 'sixties people did all sorts of horrible things from ignorance and a mistaken sense of value. Now we know better, and such things would be impossible."

One cannot agree with this view. Perhaps a primitive sense of decency would stop short of pulling down abbeys; but secular buildings, particularly if they have been allowed to get a little out of repair, are in just as much danger as ever they were of going down before the Juggernaut of "Improvement."

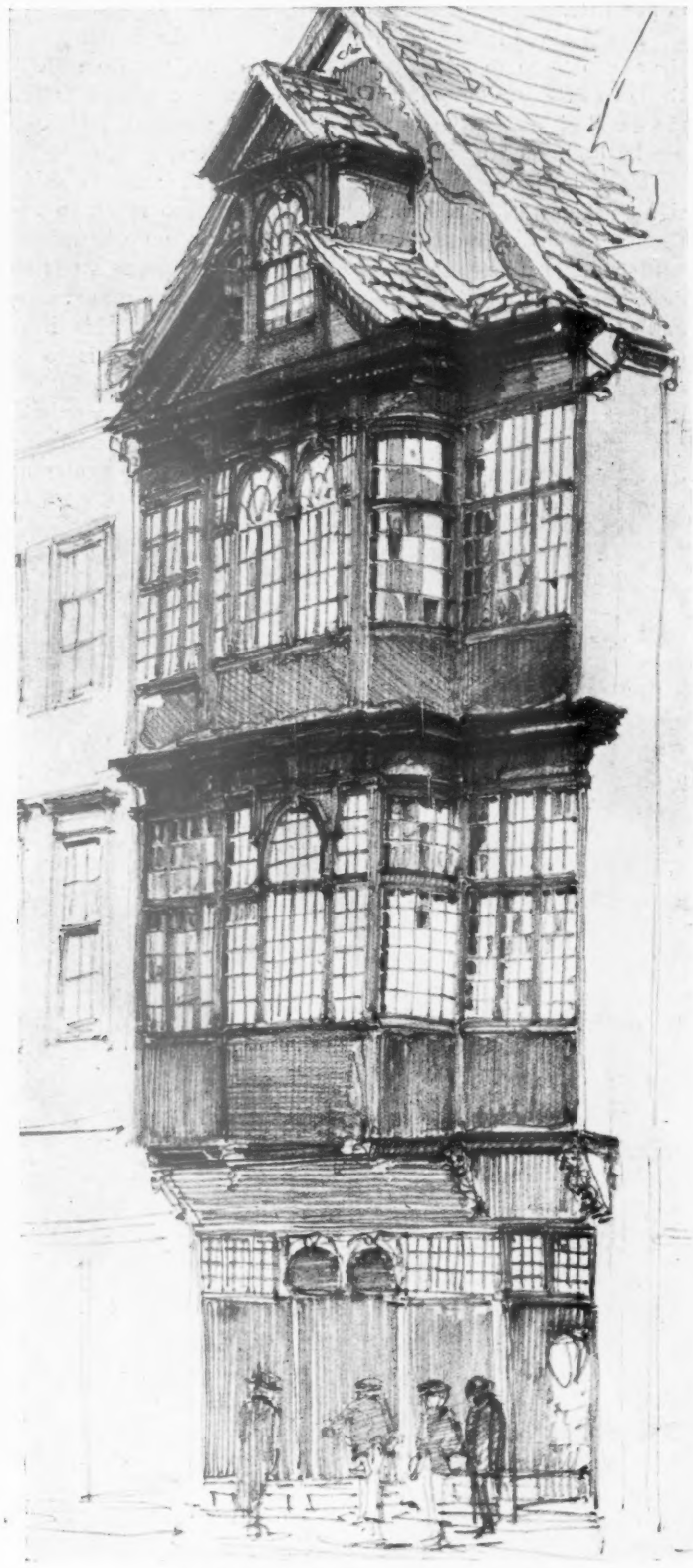


PLAN OF OXFORD.

BRIDGE STREET, OR GRANDPONT.

FISH STREET, LOOKING TOWARDS THE FISH GATE.

Here is a case in point: A certain building scheme is (very rightly, so far as the back part is concerned) being promoted by the Corporation on the east side of St. Aldate's Street, involving the whole area between that street and Christ Church meadow, including "ultimately" the widening of St. Aldate's Street on the east side, where there are venerable buildings. To quote from the particulars, "none of these buildings need be maintained." A desolating sentence indeed!



OLD HOUSE IN HIGH STREET.

To revert again to Mr. Warren: "In a town," he says, "as in a public building—or, indeed, in the private house of a self-respecting citizen—the approach from without is of supreme importance; and in an ancient city like Oxford, and one whose high repute and magnetic qualities, moral and material, probably attract, in relation to its size, more visitors ' an any other city in these Islands, the great public approach " (this was written of the railway approach, but it applies just as much to the approach by Folly Bridge and St. Auld's) "is of the utmost importance."

The proposal is to pull down the whole of the buildings on the east side to make this side perfectly straight from Folly Bridge to Christ Church. With the increase of motor traffic, there will ultimately be two important approaches to Oxford, one by Folly and the other by Magdalen Bridge.

Magdalen is beautiful—admittedly one of the most beautiful sights in the world; is it straining the point too much to say that the approach by Folly Bridge is almost more beautiful?

It is impossible to represent the beauty of a curving street by drawings or photographs. The beauty depends on a sequence, and alters with every step along the street. All this it is proposed to sweep away, and a wide straight street is to be substituted.

It is not here suggested that the Corporation are wrong in acquiring this area and reforming it, or even wrong in widening the street so much as it might be widened by placing columns under the existing buildings where it is narrowest, and running the footpath within the columns; but to destroy the best of these buildings and the whole aspect of the street would be nothing short of a crime.

But it is useless to deplore the destruction of ancient buildings if one cannot provide equal or better traffic facilities another way. In passing, it is only fair to congratulate the city and citizens of Oxford on the great improvement in traffic conditions since the abolition of the tramways. It is admitted at once that the traffic in St. Auld's Street is bad, and that the number of accidents is far too high; but to widen the street will hardly better matters, as it will increase the speed of the traffic, and at Carfax there will still be one of the most dangerous crossings in England. A much larger scheme is required—to divert the whole of the through north and south traffic from St. Auld's and Carfax. The writer would put a ten-mile or even a five-mile limit on St. Auld's, and make a new road into Marlborough Road, a new bridge across the river past the gasworks, through Paradise Square, round the mill and castle into the road proposed by Mr. Warren between Park End Street and Hythe Bridge Street, where the north and south traffic will cross the east and west and so past Gloucester Green into Beaumont Street, or by Walton Street and Little Clarendon Street widened into the Woodstock and Banbury Roads. The scheme involves the filling-in and diverting of part of the canal, and perhaps embanking the river by Jubilee Terrace.

This is a big scheme: Oxford is a great city. Road Boards and Traffic Commissions would be glad to be rid of the

BISHOP KING'S PALACE (1550) IN THE GRANDPONT.

difficulties and dangers of Carfax, and Nicholas's fountain might be brought back to Carfax. St. Aldate's Street would be preserved,

The author would propose a further development road from the Filey and Cowley Roads through Mesopotamia and South Park Road, and into the Northern Road, so as to divert traffic going east and west and east and north. This second scheme would be the more difficult because of the flooding of foundations in Mesopotamia; but Oxford is on the main road from London to the West Midlands and Wales, and greater things have been done on the railways for the accommodation of less important traffic.

Brief notes on the drawings are appended. The prospect from St. Aldate's Street, looking towards Carfax, is one of the many distant views of Oxford, which is fortunate in having few suburbs on this side. Hence the advantage

EXETER COLLEGE.

BACK OF THE WHEATSHEAF & ANCHOR, FISH STREET.

of approaching by road (see page 116). Bishop King's Palace (page 118) is one of the most interesting buildings in Oxford. Having been continuously whitewashed, the stonework is in perfect condition, in fine contrast to the state of most of the colleges, which having been allowed to decay by exposure of soft stone to atmospheric effects, and therefore constantly repaired and refaced, can in hardly any instance be said to have the original stones. The ceilings of this building are some of the most beautiful in the country, and bear the hall-mark of Bishop King's arms.

The old house on the south side of the High Street is a building of the seventeenth century and one of the most perfect examples of the carpenter's art of the time (compare Sir Peter Paul Pindar's house in the Victoria and Albert Museum).

The value of these buildings is not only in their beauty and the distinctive charm they give to the city, but in their sequence. Here are buildings of the eighteenth, seventeenth, and sixteenth centuries, while in the churches and colleges the fifteenth and fourteenth centuries, and in the castles the thirteenth and twelfth centuries, are represented. To say that Merton was founded in 1200 and that some of it is the original building may convey very little meaning, but when one sees the intermediate steps it is realized that Oxford has a record of continuous importance, for it has played, for seven centuries, a great part in shaping the history, "moral and material," of this country and the intellectual world.

Current Architecture:

Marylebone Town Hall

T. Edwin Cooper, F.R.I.B.A., Architect.

MARYLEBONE TOWN HALL, of which the Princess Royal laid the foundation stone a month before the outbreak of the Great War, is situated in the Marylebone Road, nearly facing the Great Central Hotel. The work of building was continued during the war, the premises being required by the Government. On completion the building was occupied by the Ministry of Pensions, who have now relinquished it, the hall being formally dedicated by Prince Albert to the purpose for which it was designed. That purpose, as will be seen from the accompanying illustrations and inferred from the following description, it admirably fulfils. Interior views to be given in a future issue will confirm the favourable impression made by the exterior views accompanying these notes, and by the plans shown on page 122.

SCULPTURED FIGURE ON PYLON.

Town Halls, it is true, show but little diversity of type, whether in plan or elevation. Accepted ideas and established precedents control the design to an extent that would embarrass an architect having less strength of individuality than the author of the present work, who, while conforming to the popular conception of what a town hall should look like, has nevertheless invested his scheme with that indefinable quality which, for want of a more expressive word, is called character. Similarly with the planning, although the requirements or "accommodation" are deadly familiar, and the means of meeting them are in great measure prescribed, it is always possible to find scope for ingenuity of arrangement; and a careful reading of the accompanying plans will, we think, reveal happy variations and readjustments peculiar to the present case.

Mr. Edwin Cooper's design for the new Town Hall can be easily read in the fine completed building seen from the main thoroughfare of Marylebone. A straightforward oblong plan is embodied in a broad stone structure having two short and two long façades, in which the predominantly horizontal lines are well contrasted with the graceful upward-springing campanile outlined above them. Each façade is marked by pylons 37 ft. from the extremities, which with their fluted Corinthian columns break forward from the chief plane of the building and form a definite composition against it. On the main façade, fronting the Marylebone Road, the space between the pylons is filled with a portico supported by coupled columns, across the lintel of which runs the main cornice, which here carries a balustraded blocking course surmounted by six urns. The urns are freely and richly designed, and stand in couples vertically over the columns, completing the conception of the portico. The main cornice is the major horizontal note of the design. It breaks forward with the pylons, and flings its shadow round the entire building. It is surmounted by an attic story.

A flight of steps the width of the portico leads up to the main entrance. The portico consists of three bays between the coupled columns, and the centre bay contains an elaborate and enriched doorway which is designed in conjunction with the window above it, the two being connected by means of a grille which surmounts the hood of the doorway and forms at the same time a balcony motif for the window.

The architect has everywhere made use of ironwork as a natural foil to stone. On the angles of the main front a dwarf cast-iron grille runs along the top of the cornice, stopping against the pylons. The angles are otherwise kept low in architectural tone in order to emphasize the monumental character of the portico. On the side elevation between the pylons a refinement is given by the slight recessing of the wall surface in three panels, each panel containing two pairs of windows.

Entering the building by the main doorway under the portico, the visitor will notice with interest the decorative treatment of the (compulsory) fire-resisting glazing in the wide swing-doors. Across the threshold a lobby, having columns and trophies bearing the Marylebone monogram, leads to the vestibule, which is traversed by the ground-floor corridor.

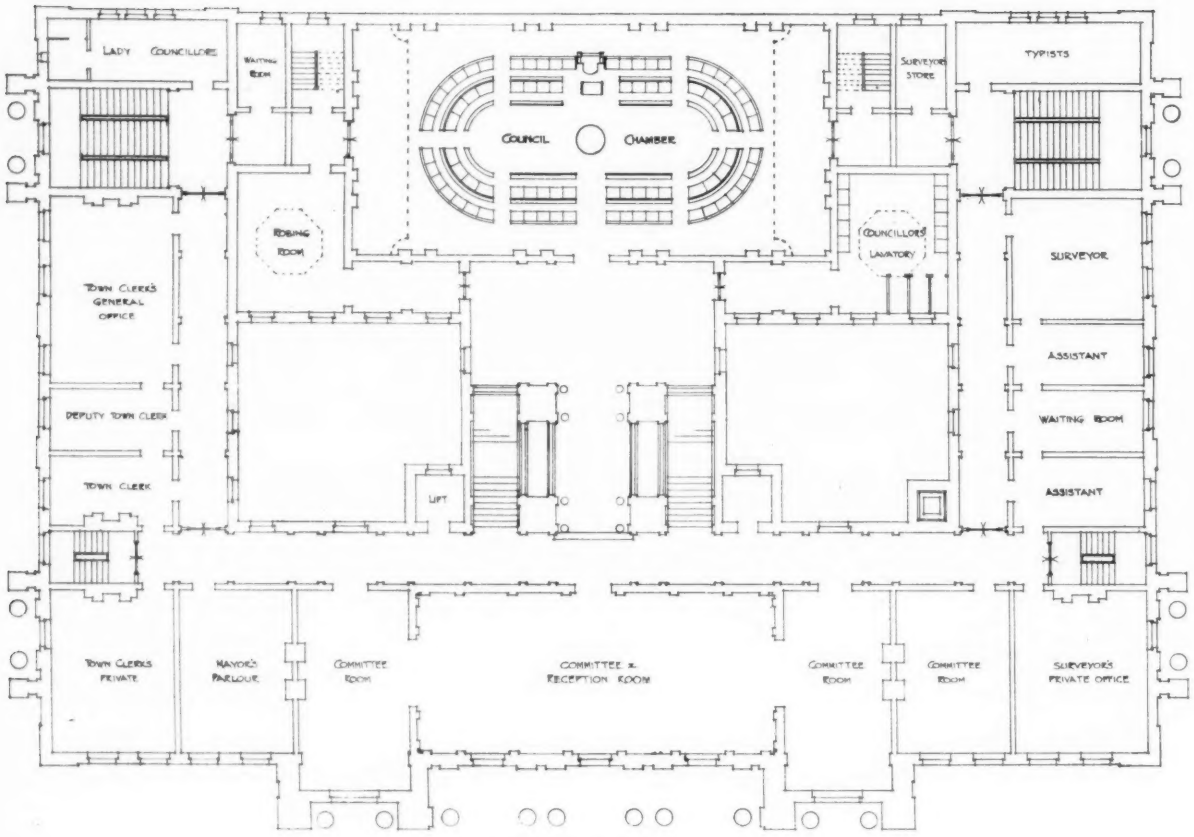
The vestibule is walled in Roman stone, and contains the main staircase leading upwards in a single broad flight of ten steps placed axially. At the tenth step a landing divides the ascent into two flights, which return on each side of the centre flight and reach the main corridor of the first floor. From a centre point on the main corridor the visitor has behind him the double doors of the reception-room, and in front of him a

Plate II.

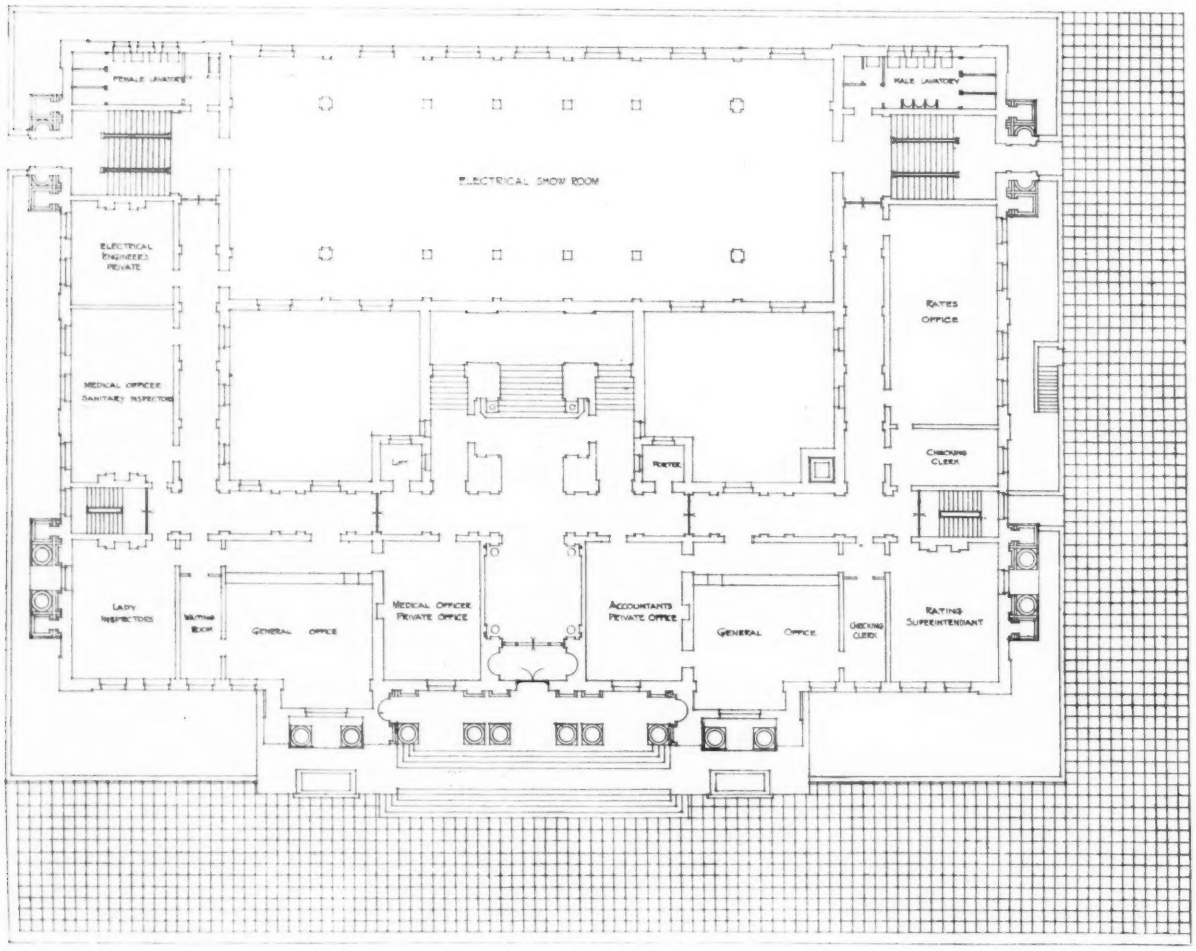
MARYLEBONE TOWN HALL: ELEVATION TO MARYLEBONE ROAD.

May 1920.

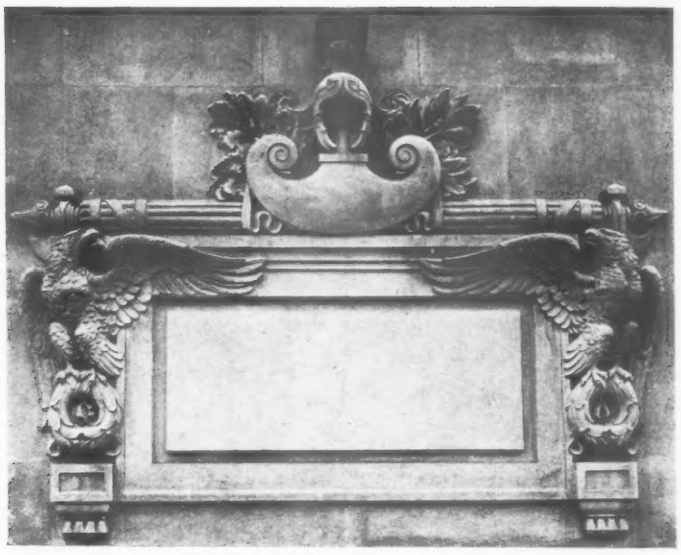
MARYLEBONE TOWN HALL: MAIN ENTRANCE.



FIRST-FLOOR PLAN.



UPPER GROUND-FLOOR PLAN.



CARTOUCHE ON FAÇADE.

broad pavement leading between two balustrades towards the Council Chamber. Moving across this pavement, he will find above him a small flat dome pierced at the top and revealing a medallion secretly lighted. Passing from under it, he emerges into the brightly lit foyer or Council Lobby, extending left and right and giving various valuable exits and entrances. This foyer gives a fine impression of space and airiness: it is treated in Roman stone, and has in addition to the skylights a tall French window opening to the floor level. The whole effect is a good illustration of the interest and diversity that can be created in an interior by the logical carrying out of a straightforward plan.

Entering the Council Chamber, the visitor passes from smooth and glancing marble to the brown warmth of wooden surfaces. Figured walnut has been chosen for the walls, and the rich panels are enlivened by carved limewood trophies. At the end of the hall a gallery is provided with a panelled front supported on square wooden piers, the lintel over which is marked by a finely fluted band.

The furniture is a feature of the Council Chamber. It has been designed by the architect to harmonize with the tone of the room, and includes seats, desks, and general fittings. The Mayor's seat carries a handsome carved canopy. The chamber is lit from above by means of three large lights in the form of glazed grilles, domical in shape, supported above square openings. Flat moulded soffits surround the openings, in which ventilation apertures have been contrived, and the whole is surrounded by a broad cove rising from the cornice. The use of artistic metalwork in the three domical lights is most successful, and the whole ceiling illuminates and completes the design of the room.

The reception-room looks out through the portico on the principal front. It is lit down to the floor level by three large well-proportioned windows, and the long oblong of the room is crowned by a plasterwork ceiling showing an interesting motif of three ovals delicately but strongly enriched and having medallions interspaced. The walls, like those of the Council Chamber, are heavily moulded in panels of figured and quartered walnut.

The Mayor's Parlour is a bright, comfortable room, finely panelled, and enriched with a carefully detailed classical fireplace. In the south block a single large apartment on the ground floor, running nearly the length of the building, is designed as a show room. It is lit by a row of tall windows, and has double doors at each end. Under this another room is provided in the lower floor, which will be fitted with screens and divided into offices for the Food and Pensions Committees. There is ample accommodation for the municipal officers and staff. The rooms are quietly but finely detailed, and the design of the fireplaces forms a focus to the general treatment. The walls have been tastefully colour-washed.

The main contractors were Messrs. John Greenwood, Ltd., who have successfully completed the building under the supervision of Mr. G. C. Hooper, clerk of works.

Mention must be made of the fine craftsmanship throughout the building shown by the firms who undertook to embody the architect's ideas in the various decorations and fittings. The metalwork was wholly carried out by Mr. W. Smith of Balcombe Street, the stone-carving by Mr. Joseph Whitehead, the wood-carving by Mr. George Haughton of Worcester, the plasterwork modelling by Messrs. F. De Jong & Co., Ltd. All this decorative work is strong, sincere, and British in execution, and adds to the dignity and quality of the building. The fittings and furniture are no less admirable. Messrs. Whitehead & Sons carried out the marblework, Messrs. John P. White & Sons of Bedford undertook the whole of the furniture, and the Paripan Company supplied the enamel work. H. B.

Other contractors include:—Reinforced concrete construction by Messrs. Bradford & Co. of London; electric wiring by Messrs. Higgins & Griffiths of London; door furniture by Messrs. James Gibbons of Wolverhampton; tiles by Messrs. Malkin of Burslem; sanitary ware by Messrs. Emanuel & Co. of London; lifts by Messrs. Smith & Stevens of Northampton; heating and ventilating by Messrs. Jas. Cormack & Sons of Glasgow, under the supervision of Mr. Mumford Bailey; and clocks by the Magnetic Time Company of London.

DETAIL OF URNS.

MARYLEBONE TOWN HALL: VIEW FROM SOUTH-EAST.

MARYLEBONE TOWN HALL: VIEW FROM SOUTH-WEST.

The Plantin-Moretus Museum.

As a museum, the Musée Plantin-Moretus at Antwerp is unique. It is a sixteenth-century printing office, completely equipped with the primitive appliances of the fourth or fifth generation of craftsmen in that honourable trade. For the art of printing from movable types was no secret after the siege of Mentz, in 1462, when the workmen practising it there were dispersed; and Christophe Plantin, who was born at Tours in 1514, and apprenticed to the king's printer at Caen, settled at Antwerp before 1555, which is the date of his first piece of printing, and died there in 1589. He appears to haveoccupied this building seven years earlier than the date of his death.

By 1589 printing had become a recognized business, and the equipment of the Plantin office is no doubt typical of a hundred others of its period. Its tools and utensils, which stand in position as if the workmen had but left them so on knocking off work last night, were no doubt familiar and commonplace enough in the days of the redoubtable Christophe, who, being one of the most notable printers of his day, was dubbed, in the pleasant manner of the time, "Architypographus," even as, in the eighteenth century, a notable London printer, William Bowyer, was called "Architectus Verborum." Plantin printed so well that a too literal interpretation was given to the compliment that he did it with silver types. Some day in the distant future, it may in like manner be a legend that William Morris's "Golden Type" was really faced with the noble metal; which nowadays, indeed, is hardly more costly than the lead, tin, and antimony of which types are really made.

PLANTIN-MORETUS MUSEUM, ANTWERP: COURTYARD.

In the Plantin Museum there is the letter foundry for which provision had to be made in nearly all sixteenth-century printing offices. At that period there were dealings in types and matrices, but typefounding as yet had not become a separate trade. Nor has the practice of combining printing and typefounding died out completely even yet. The Clarendon Press at Oxford unites those functions, and has matrices that are probably as old as those preserved in the Plantin Museum. The foundry at the Plantin occupies two rooms—or, rather, one of the rooms was used for casting, and the other for storing the types. These rooms are on the upper floor of the house. "In the casting-room is still to be seen a large brick furnace covered with an earthenware slab. To the right of this is a smaller furnace, surmounted by the metal-pot, which even yet contains some of the old type-alloy. On the walls hang tongs, ladles, knives, and moulds. In a box are preserved small parcels of pattern-types for setting the moulds by. In another box are a large number of punches and moulds of all sizes. A bench extends along one side of the room, doubtless for the use of the dressers or rubbers. In all these points we recognize that even in Plantin's day the general appointments of a letter foundry differed very little from those of the modern foundry before the introduction of machinery" (Talbot Baines Reed: "The Old English Letter Foundries," p. 106). Plantin's office was, at the time of starting it, one of the largest in Europe, and the work done there—Bibles in Hebrew, Latin, and Dutch, and editions of the classics (Latin and Greek)—was famous for its accuracy and finish. The most notable example of it is the *Biblia Polyglotta*, in eight volumes (1568–73).

He was succeeded in the business in 1618 by his son-in-law, John Moretus, under whom it continued to flourish until 1641. From the middle of the seventeenth century until the year 1800, the office was mainly or exclusively occupied in printing prayer-books and other liturgical works; but the royal privilege

under which this was done having been abolished in the latter year, the office was closed, but was at work again for a little while in 1867. In 1876 it was purchased by the city authorities, who paid 1,200,000 francs for it, and it was thrown open as a public museum in 1877.

Entering by the staircase seen on the right-hand side of the façade in Mr. Hanslip Fletcher's drawing of the courtyard, one comes at once even more intimately into the atmosphere of the sixteenth century. A street frontage, no matter how old, partakes somewhat of the modernity of its surroundings. From an ancient interior, kept pure from anachronisms, the modern world is quite shut out; and inside the Plantin there is nothing extraneous, no sort of disturbing element to interfere with the pleasant illusion that one has really, as by some species of enchantment, much more subtle than that which sent back Mark Twain's Yankee to the Court of King Arthur, other noted artists, were much employed on engravings for the finely printed productions of the Plantin Press. Some copies by him of the Italian masters are in the museum—for example, Raphael's portrait of Leo X.

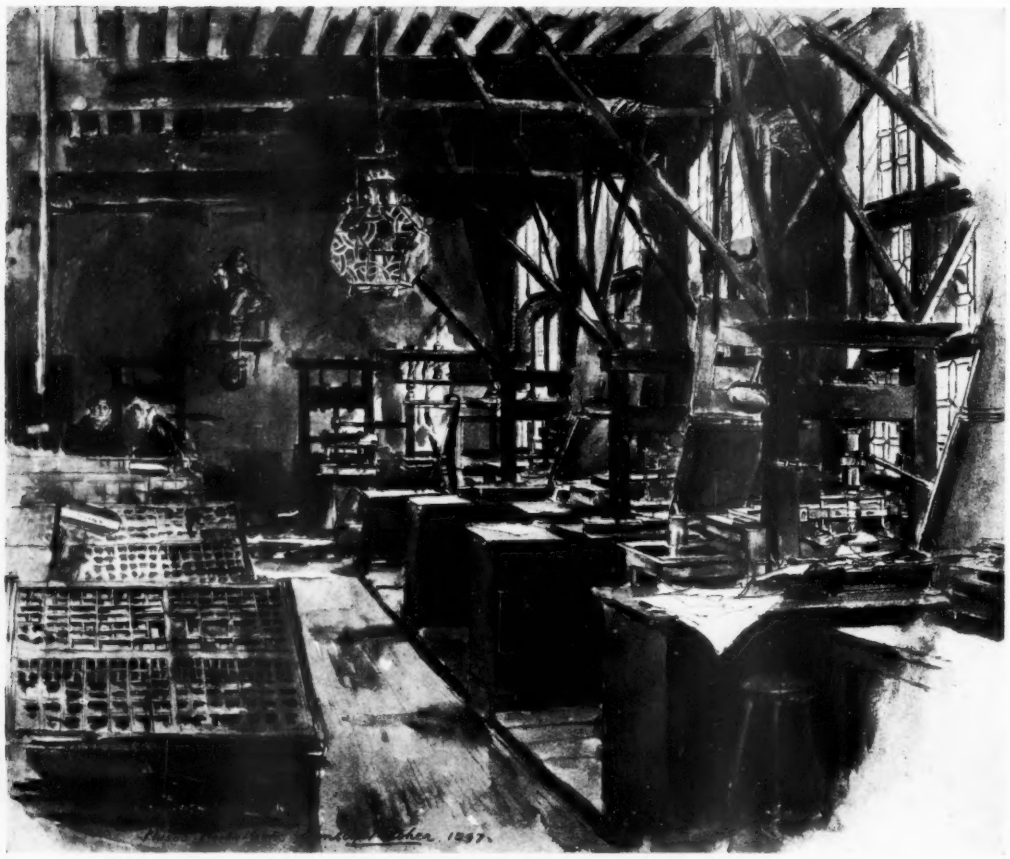
Plantin's room (page 129) has hangings of gilded leather, and the furniture and fittings are decidedly quaint, not the least interesting object being the high-hung candelabrum, with its many lights and large grease-trays. The size and importance of the proof-reading room are not surprising when one reflects that it accommodated some of the greatest scholars of Plantin's day; for naturally proof-reading had not as yet become a regular profession, and a printer of Plantin's eminence would be willingly assisted by the most eminent scholars within hail. He would certainly do his best to make them comfortable at their work of assisting him to maintain the accuracy for which his press was and is renowned.

PLANTIN'S BEDROOM.

got back into the middle of the sixteenth century. In Twain's case, it will be remembered, the retrogression was the result of "an argument conducted with a crowbar." At the Plantin, the process is as gentle as the operation of Mr. Wells's time-machine, and is much less complex. You simply step across the threshold to find yourself in the presence of Christophe's goods and chattels and family portraits. A treacherous, or at least an unauthorized act on the part of his workmen came near robbing us of the potentiality of a museum. In 1562, while Plantin was absent in Paris, they printed an heretical pamphlet, and consequently his movables were seized and sold; but he recovered much of their value.

Some of the portraits were painted by Rubens, and there are two by Bosschaert, commonly called Willebords, who shows us Balthasar Moretus on his death-bed. Rubens, and several

One half of the so-called composing-room (page 128) is occupied by presses, which, being noisy in operation, must have tended to the discomposure of the type-setters, who work best in quietude. The press in use appears to be that invented by William Janszoon Blaeuw (1571–1638), who in early life was a joiner, but who was afterwards employed by Tycho Brahe to make mathematical instruments. He became expert as an engraver of maps, and when he started printing them himself he soon effected great improvements in the mechanism of the wooden press then in use. Until Blaeuw's day, the press employed was not essentially different from that which the earliest printers adapted from the linen or napkin press, in which the necessary squeeze was got by forcing down the "platen" by turning a screw. Blaeuw's chief improvement consisted in supplying a spring which brought back the platen instantly and



Composing-room and Pressroom.

Proof-reading Room.

PLANTIN-MORETUS MUSEUM, ANTWERP.

automatically instead of slowly and laboriously. These improved wooden presses were in use everywhere until, in 1814, Charles, third Earl Stanhope, invented his wonderful iron press. More significant of the primitive state of printing in Plantin's day are the inking balls or dabbers seen suspended from one of the uprights of each of the first two presses in the foreground. Such balls, made of sheepskin stuffed with wool and mounted on stocks made of well-seasoned elm turned hollow to conical form, and provided with a handle made of beech, were in common use for inking the formes until, about 1815, a Weybridge compositor named B. Foster substituted for the pelt a composition of molasses and glue, of which rollers were subsequently made.

Of the bedroom (page 127), with its grandiose tester-bed, its heavy wall-hangings, and its domestic shrine, no photograph could give the vivid impression that Mr. Hanslip Fletcher's sketch conveys.

Belgium is closely associated historically with English printing. It was from Colard Mansion of Bruges that our first printer, Caxton, learnt the art. When, about 1474, Caxton employed him to print the "Histories of Troye," Mansion occupied two rooms over the church porch of St. Donatus. "Troye" was the first book printed in the English language, and during the Caxton celebration at South Kensington in 1877 it was shown on a velvet cushion in a glass case. This copy, which has the autograph of Elizabeth Grey, Queen of Edward IV, cost a thousand guineas at the Roxburghe sale in 1812, and was lent to the exhibition by Earl Spencer. It is credible that in the production of this book Caxton acquired the art of printing.

THE PROPRIETOR'S OFFICE.

Printing was introduced into Antwerp about 1476, and four years later Gerard Leeu printed there "The History of the Knight Jason," which is one of the earliest English books printed abroad. Another English book, "The Chronicles of the Realm of England," was printed there in 1493, and was followed by several other books printed in English before the close of the century which had seen the invention of printing from movable types. But Antwerp's chief glory in this kind was, for a time, the very first edition of the New Testament in English, translated by William Tyndale, and supposed to have been printed in Antwerp in 1526; though the honour at first claimed for Antwerp was afterwards referred to Worms. This book was shown at the Caxton Exhibition as "one of the rarest and most precious volumes in our language, being the first complete edition of the New Testament by William Tyndale." But Antwerp cannot be deprived of the honour of printing, at the hands of Martin Kaiser, in 1534, "The newe Testament, dylygently corrected and compared with the Greke by Wyllyam Tindale." At Antwerp, too, was printed, in 1535, the famous Miles Coverdale Bible, of which seven copies were shown at the Caxton Exhibition. "Let no Englishman or American," wrote Mr. Bullen (whose death a few weeks ago we all deplore), "view this and the six following Bibles without first lifting his hat." Jacob van Meteren of Antwerp was the printer, and possibly the translator, by whom Coverdale was employed to see the work through the press. This reference helps to explain (as mentioned above) the importance of the proof-reading room shown in the drawing reproduced on page 128. This Van Meteren was the father of a son, Emanuel, who passed most of his life in London as merchant and Belgian Consul. Jacob and his wife, persecuted for their religion, set sail for London; but the ship that bore them was attacked, burnt, and sunk, and they perished in her. Otherwise they would have been warmly welcomed in England, which has always had a strong partiality for Belgian refugees, whose diligence and skill are proverbial. And they are additionally welcome because, as we have seen, their country, and especially Antwerp, afforded asylum to our early reformers who were concerned to produce the Bible in English and might not do it at home. And this is one of the strongest reasons why American and British tourists flock to the Plantin-Moretus Museum like pilgrims to a shrine. But, as our illustrations show, its purely architectural interest would be a sufficiently powerful attraction.

OAK BOOKCASE.

One of a pair, of an architectural character to correspond with a setting of decorative woodwork. The mascarons on the broken entablatures indicate French influence of the contemporary Louis Quatorze period.

Decoration and Furniture
from the Restoration to the Regency.

V—The Influence of the Architect on Furniture Design.

By Ingleson C. Goodison.

UNTIL the rise of the great cabinet-makers, towards the middle of the eighteenth century, records are all too meagre concerning those who designed and made the furniture adorning English houses of the Renaissance. Of woodworkers there are particulars in plenty—first the carpenters whose industry combined both the constructional and decorative aspects of their medium—the carpenter-architects and craftsmen who fashioned the structure of walls, roofs, stories, and staircases, clad the ceilings and floors, and lined the apartments with "estrege" boards imported by the Easterling merchants of the Steelyard, or with home-grown wainscot—supplementing these considerable labours with the execution of rude and profuse, but vigorous, carving and inlay, and the fabrication of beds, buffets, tables, chests, and seats.

By the time of Elizabeth these labours had grown too multifarious to be mastered by the members of a single guild, and accordingly those who claimed especial skill in wrought and decorative woodwork and furniture separated themselves, and obtained incorporation by Royal Charter into a guild of "Joiners." While oak was the dominant wood in vogue furniture continued to be made by joiners, and was put together in the simple and sturdy manner characteristic of architectural woodwork, with mortise-and-tenon joints, reinforced with oak pegs, the legs being strongly braced with stretchers, and the whole construction more remarkable for strength and rigidity than for portability. Court and livery cupboards, long cumbersome tables, vast bedsteads with their ponderous testers, were hardly to be described at this period as articles of "mobiliary art." "Our fathers," writes Evelyn, "had Cupboards of Ancient Uſeful Plate, whole Chefts of Damaſk for the Table, and ſtore of fine Holland Sheets (white as the driven ſnow) and fragrant of Roſe and Lavender for the Bed; and the ſturdy Oaken Bedſtead, and Furniture of the Houſe lafted one whole Century, the Shovel Board, and other long Tables, both in Hall and Parlour were as fixed as the Freehold; nothing was moveable ſave Joynt-Stools, the Black Jacks, Silver Tankards, and Bowls"—the designs for this sturdy furniture emanating from the pattern-books of the architects Jacques Androuet du Cerceau, Hugues Sambin, Vredeman de Vries, and Wendel Dietterlin. We hear little of the architect in England at this period—John Shute, "painter and architect," 1653, being perhaps the first to whom the title is applied; nor has it yet been determined to what extent John Thorpe, Robert Stickelles, and the Smithsons were responsible for the design of the buildings which they portrayed. That "cabinet-makers," as distinct from joiners, existed at the beginning of the seventeenth century we know from the fact that Henry of Navarre sent craftsmen into the then Flemish provinces of Holland to study the process of carving and veneering cabinets in ebony, installing them on their return in the artistic workshops of the Louvre under the appellation of *menuisiers en ébène*, which is the origin of the name of "ébénistes" given to-day in France to makers of fine furniture of every kind.* It is to Henry IV of France, "inspired with the noble and fitting ambition of protecting art at his own Court," who filled the galleries of the Louvre with highly skilled workmen of every European nationality and granted toleration to the followers of the reformed religion in the Edict of Nantes, that we owe much of the perfection of the arts relating to decoration and furniture in this country.

DETAIL OF OAK BOOKCASE.

It is doubtful whether Inigo Jones exercised any direct influence upon the design of furniture, though the late Mr. J. Hungerford Pollen was of opinion that certain pieces at Forde Abbey were of his design; we do know, however, that in Jean le Pautre, Jean Bérain, and Daniel Marot the influence of architects upon furniture can be traced, as well as that propitious practice—the hereditary prosecution of the same, or an allied, craft—for all three were the sons of architects, and designed much of the finest decoration and furniture of their period. Religious intolerance drove Marot to settle in Holland, where he became associated with the Prince of Orange (subsequently

* André Saglio, "French Furniture."

William III of England), being appointed architect to the Prince in 1686, and having, it is stated, much to do with the decoration and furnishing of Hampton Court Palace under Wren during the reign of William III and Mary. Marot is reported to have been in England from 1688 to 1702, but between 1689 and 1698 was associated with Jacobus Romanus in the decoration and equipment of the house or castle of De Voorst, in Guelderland.

In the Windsor Castle accounts of 1686–88 is an item relating to an "Ovall Wainscott Table 6 feet 6 inches long and 4 feet 6 inches broad with a Turned Frame (the Table made to fould)"—evidently a "gate-leg" table—made by the joiner William Cleere, who also executed the "Right Wainscott framed in a Perket (Parquet) Floore in y^e^ Queenes Closet" at the same building, and the panelling in the former Council Chamber—now the Governor's drawing-room—at the Royal Hospital, Chelsea, under the superintendence of Sir Christopher Wren. Under Wren in 1689–91 the joiners Henry Hobb and Alexander Forst made picture-frames and shelves, and the cabinet-maker Gerrit Johnson made and fixed the mirror overmantels, with carvings by Grinling Gibbons, at Kensington Palace, illustrated in THE ARCHITECTURAL REVIEW of February 1920. Gerrit Johnson was working for Wren at Whitehall in 1694, and in the following year received payment for the black set of furniture—a mirror, table, and stands—for John Hervey, first Earl of Bristol, to which reference is made in his most interesting and informative diary.

That it was customary for tables and bookcases to be made by the joiners who prepared the wainscot panelling of Wren's period is abundantly demonstrated in contemporary accounts. Cornelius Austin, who was employed on new panel work at Eton, and at King's College Chapel, Cambridge, in 1662–3, and contracted in the following year for woodwork at Pembroke College Chapel, made the "classes" for books at King's College in 1680, and ten years later the bookcases in Trinity College Library, from Wren's drawing of 1686, which were subsequently provided with pierced carved-oak doors and embellished with limewood carvings by Gibbons. Samuel Pepys's beautiful oak bookcases of an architectural character, bequeathed later to Magdalen College, Oxford, were made by Sympson in 1666, the design being repeated in examples at Dyrham and at Cuckfield Park. As early as 1665 the name of George Ethrington appears as a marquetry cabinet-maker, and in accounts of 1684–86 Jasper Bream receives payment for "inlaying y^e^ Stepp under her Highness y^e^ Dutchess of York's Bedd" at Windsor Castle, "done with sev^ll^ coloured Woods in resemblance to Flowers, Leaves, &c. and for Inlaying y^e^ Step at y^e^ Foot of y^e^ said Bedd done with Walnutt. . . ." Exquisite inlaid work in the form of parquetry, in oak, cedar, and walnut, was carried out on panelling, floors, chimneypieces, and furniture at this period, and many stately houses and fine churches contain capital examples of the fortunate association of the architects Wren, Pratt, May, Talman, and Vanbrugh with contemporary joiners, wood-carvers, and cabinet-makers.

An oak bookcase, one of a pair, typifying the influence of the architect upon furniture at the period of Sir Christopher Wren and his compeers, appears as the frontispiece to this article. The upper portion consists of a pair of glazed

Photo · *V. & A. M.*

WALL CUPBOARD OF CARVED PINE. *Circa* 1700.

From a house in Bristol. Now in Victoria and Albert Museum.

Detail of Carved Ramp to Cupboard.

Plate III.

May 1920.

WALL CUPBOARD OF CARVED MAHOGANY. *Circa* 1725–30.

In the Admiralty, Whitehall

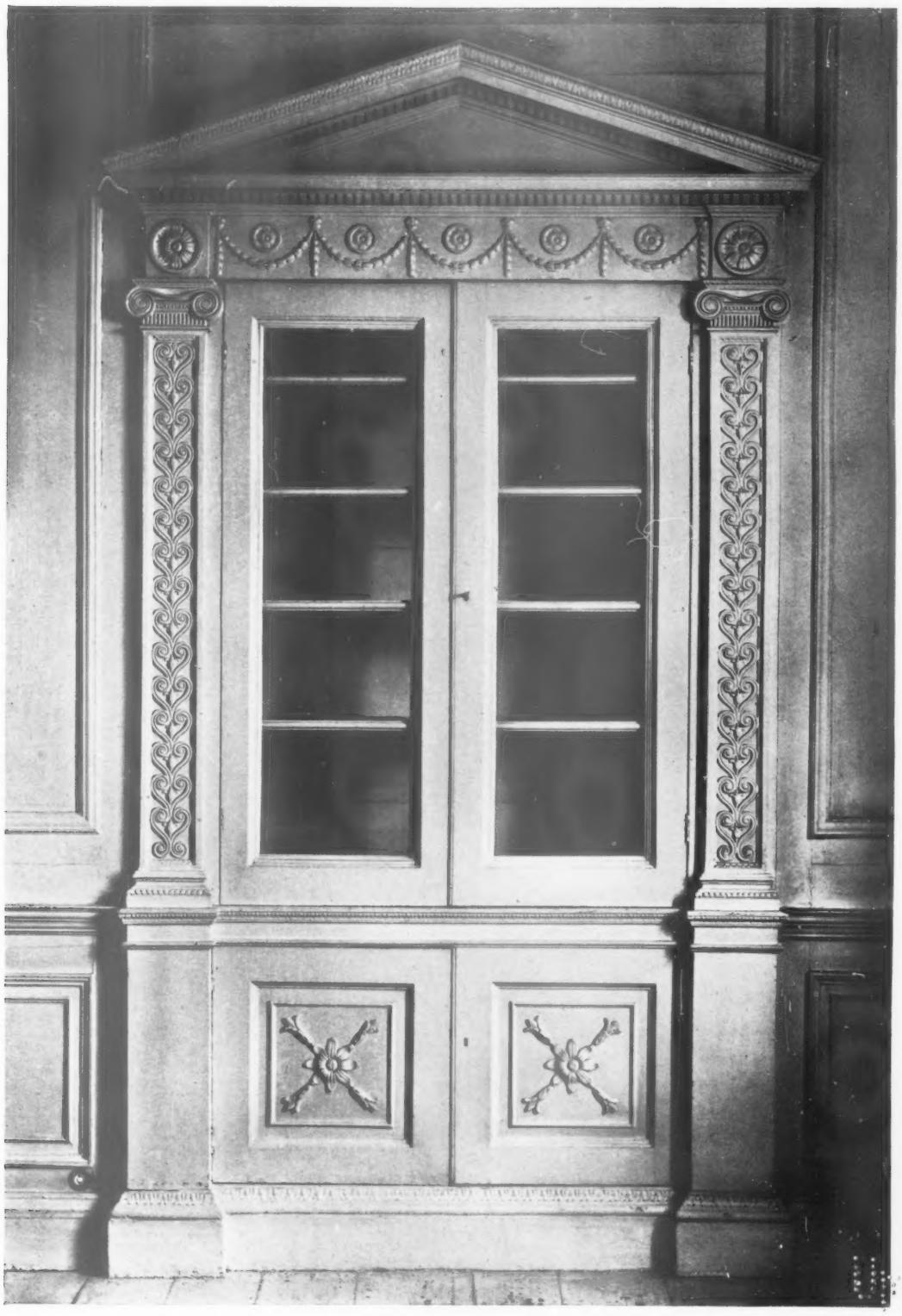


Plate IV. May 1920.

WALL CUPBOARD OF CARVED PINE.

One of a number, some of which are independent pieces of furniture, standing free of the panelling.

TABLE AT CARRINGTON HOUSE, WHITEHALL.
Sir William Chambers, Architect.

doors, which are divided into panes by means of moulded bars, in the manner characteristic of the sash windows of the period: the glazed doors are flanked by fluted pilasters of the Corinthian order, with carved capitals supporting a broken entablature consisting of an architrave, frieze, and modillion cornice, various moulded members of the architrave and cornice being carved with running enrichments. Attached to the frieze and clasping the architrave and bedmould of the cornice are carved cartouches of limewood, bearing respectively male and female masks of exquisite Louis Quatorze character—admirably designed and placed, and beautifully executed. The pilasters are borne upon a pedestal or surbase having a moulded plinth and capping, the fronts being ornamented with moulded and bevelled panels margined with inlay; between the pedestals are the folding-doors of a lower cupboard, and to avoid loss of space the pedestal-fronts and the pilasters themselves are hinged to afford access to tall and narrow side-cupboards.

The design and workmanship are of the highest excellence, and illustrate the admirable manner in which the prevailing French styles were simplified to suit English homes and predilections. Thousands of Dutch and French immigrant craftsmen, of the greatest aptitude and enthusiasm, flocked at this period to the hospitable shores of England, and under the tutelage of Wren and his contemporaries produced work of the highest artistic excellence—sobered a little, perhaps, by our less facile intellectual attainments—transmuted, one would like to think, in the pure crucible of Wren's mind into metal still more fine. It was thus with the wood-carvings of Gibbons, the metalwork of Tijou, and English versions of the marquetry of André Charles Boulle!

A wall-cupboard or buffet of carved pine (*c.* 1700) intended for accommodating and displaying articles of silver-plate, decorative china, cut-glassware, or pewter, is illustrated in the accompanying photograph on page 132. The cupboard is formed like a niche, with a semi-hemispherical head, which is carved with a cartouche, bearing the arms of Hicks, in relief. Below the impost moulding, which bears a central amorino head, are three tiers of shaped and beaded shelves supported by pierced and carved brackets; the cupboard is flanked by narrow moulded and fielded upright panels, and above the niche-head is a double spandrel-shaped panel enriched with carving; at the base is a stilted arch, pierced and carved with intertwined acanthus scrolls. This cupboard was removed from a house in Bristol, and is now in the Victoria and Albert Museum, South Kensington.

The photograph shown on Plate III illustrates a very fine wall-cupboard of mahogany, removed from the older portion of the Admiralty building in Whitehall to a modern extension of the offices. The old building was erected in 1722–24 from the designs of Thomas Archer, and contains

many features of artistic and historic interest, particularly a splendid Board Room on the first floor, finely panelled in oak and embellished with a remarkable *garniture de cheminée* of carved wood, transferred from an earlier building, reproducing with astonishing fidelity trophies of maritime significance. The cupboard which we are enabled to present in the accompanying photograph is carved in like manner, the general design and detail being indicative of execution at a period (*c.* 1725–30) not far distant from the date assigned to the building. The architectural character of the design is very marked, the lower portion corresponding closely with the dado-panelling of the period, including the skirting and surbase-moulding, with typical running enrichments of berried laurel, water-leaf, bead-and-reel, egg-and-tongue, key-pattern, guilloche, rose-and-ribbon, and dentil-band. The carved trophies of nautical instruments, and the side-ramps topped with dolphin-heads and adorned with shells, are remarkable for their finish and beauty of composition and execution. Grinling Gibbons died in 1723, and for some ten years previously his busy chisel had been withdrawn from employment, but this Admiralty cupboard bears witness to the skill of a worthy successor to the "king of woodcarvers."

Some of the very finest furniture in the world was designed by a contemporary architect of the early Georgian era—William Kent (b. 1684, d. 1748)—whose achievements have yet to receive their due meed of appreciation.

A successful example of fixed furniture of the more popular Adam period is illustrated in the photograph (Plate IV) of a wall-cupboard in the Governor's House at the Royal Hospital, Chelsea. This is one of a number of similar cupboards in the same group of buildings, certain of which have wooden panels in place of glazing in the upper portion—probably the original arrangement—and others which stand free of the wall as independent and movable pieces of furniture. Robert Adam filled at one time an official position at the Hospital—and so, after 1792, did Samuel Wyatt—and it is interesting to speculate upon which of these two architects designed, or influenced the maker, of these capital wall-cupboards.

Robert Adam was a most prolific designer of furniture, and his influence upon contemporary cabinet-makers must have been considerable.

Robert Adam's contemporary, Sir William Chambers, designed much admirable furniture in the classical style then current; a sideboard-table of his design, from the demolished Carrington House in Whitehall, is illustrated on the preceding page. An unkind Fate has pursued the works of this great architect of the eighteenth century, for the ashes of many of his splendid buildings have been poured out, and the ornaments upon which he lavished such exemplary care have been alienated or totally destroyed.

(*To be continued.*)

PERIOD-STYLE DECORATION AT THE IDEAL HOMES EXHIBITION.

Interior of Pavilion at the Ideal Homes Exhibition held at Olympia in February 1920. *Exhibited by Messrs. Harrods, Ltd.*

Plate V. May 1920. Photo: Brogi.

ITALIAN DOORWAYS: FLORENCE, NO. 63 VIA CAVOUR.

Bernardo Buontalenti, Architect (*b.* 1536, *d.* 1608).

The Practical Exemplar of Architecture:

The Casino, Marino, Ireland.

CROWNING the summit of a gentle eminence in the centre of the demesne which formerly belonged to Lord Charlemont is the Casino at Marino, about a hundred yards off the main road from Dublin to Malahide, situated in the grounds of the O'Brien Institute in the parish of Clonturk or Drumcondra in the barony of Coolock.

Without a doubt the Casino, or Temple as it is sometimes called, is the most perfect example of a Classic casino that exists in Ireland, and it has the distinction of being the largest ever erected in that country. The proportions are faultless, and in the design and execution of details and enrichment a remarkable amount of thought and care has been exercised. On plan it is built in the form of a Greek cross with detached columns at each angle, which affords great play of light and shade in the recessed portions, and at the four corners of the building are four lions which crouch on pedestals and are in single stones. The stonework has been well detailed and executed throughout, Portland stone being used almost exclusively, except for the external stone steps from the area to the ground level, which are of granite, and built on the cantilever principle.

The Casino at Marino, which cost £60,000, was built during the years 1765–1771 by Lord Charlemont, Sir William Chambers being the architect.

Appended are extracts from the correspondence which passed between Lord Charlemont and Sir William Chambers:—

87. SIR WILLIAM CHAMBERS TO CHARLEMONT.

i. 1767, *August* 25, *London.*

Extract.—"The pattern head and also the pattern for the cove, cornice, etc. of the casino were sent off a good while ago: they must be found to hand before this and, I hope, safe."

ii. 1767, *September* 12, *Berners Street.*

Extract.—"I have sent here inclosed a border for the flat of the casino ceiling, but can send no design for the center till I have the dimensions of the flat exactly, and if I could have a tracing on this paper of the whole ceiling it would be still better."

90. SIR WILLIAM CHAMBERS TO CHARLEMONT.

(1768, *April* 15, *London.*)

Extract.—"With regard to the casino, the frize of the door will do best with oakleaves. I have sent a drawing for the plafond of the angular recesses and another for the pavement, composed of Portland and black marble, which I think will do better than dove. Some of the octagons are larger in my drawing than others, which I did to make them range with the bases of the column, but it will be better to make them all of a size. The top of the casino may be flat: it will make a pleasant gazebo. Lead will be best covering, at least seven pounds to the foot superficial; copper is more expensive than lead, poisons all the rain water, and cannot easily be made tight. The false doors in the saloon may safely be left out: it will even be best to leave them out. Your lordship's letter and another received by the same post from Verpyle make mention of some designs for parqueted floors for the casino. It is the first news I heard of them, but they require some thought: therefore I cannot send them by this letter. In a post or two they shall be sent with all possible expedition."

96. SIR WILLIAM CHAMBERS TO CHARLEMONT.

i. 1769, *March 22nd, London.*

Extract.—"I had forgot the alterations in the colour of the room of the casino and it appears to me a difficult point to settle. I fear all that blue will look dull and heavy if the hangings be light blue: I would recommend that the entablature, doors, etc. of the room should be dead white touched with blue and that the cove parts of the ceiling be done with izinglass and flake-white to be of a more brilliant white than the entablature etc., etc., the coffers of the cove a light blue, as also the ground of the galoss running round the flat part of the ceiling in oil, and that the Apollo's head and rays be flake-white and the flat ground round it of as faint a blue in oil as it is possible to make. If your lordship should not approve of this method, the walls may be blue to the top of the entablature: but it should be a light blue and rich with gold upon the ornaments: and with regard to all the ceiling parts, the white must predominate, but the coffers and ground of the galloss may be blue, the mouldings gilt and the Apollo's head and rays white and only heightened or streaked with gold, for if it be solid gold it will look clumsy."

111. SIR WILLIAM CHAMBERS TO CHARLEMONT.

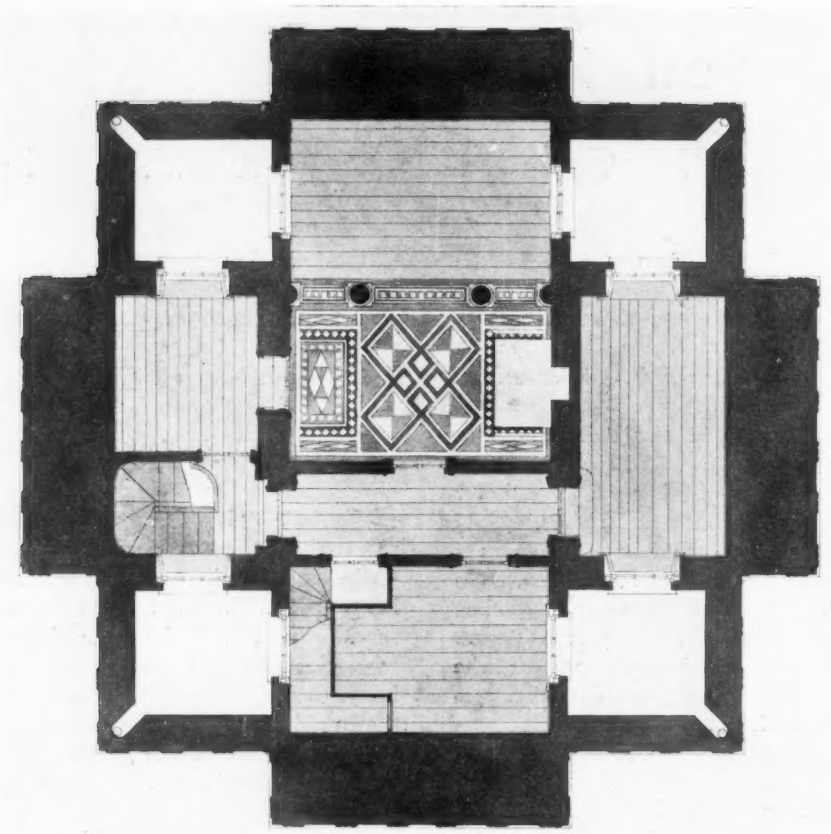
1771, *January* 30, *London.*

Extract.—"Herewith I send a drawing for the chimney vases of the casino, which I think will look well and leave room for the smoke to pass as the funnels may be reduced to 9" diameter without making them too narrow. These vases will do best of lead or some sort of metal painted and sanded to look like stone. I am not sure of the measure, as I cannot find any figured copies of the casino. They must therefore be drawn correctly on board to the full size, then cut out, and put in the place, by which means you will be able to judge of the proportion. With regard to the statues, they are proportioned to the columns, and cannot be made less: their heads now reach to the underside of the attic cornice and they will when seen from below, particularly if the spectator be near, appear higher than the attic, but that will have no bad effect. However the plinth on which they stand may be made a little lower, making its top to level with the plain part of the cove of the attic instead of levelling with the top of its mouldings as it doth in the design."

144. SIR WILLIAM CHAMBERS TO CHARLEMONT.

1777, *January* 18, *London.*

Extract.—"Drawings and directions for painting the vestibule of the casino, £2 2s."



Plan of First Floor.

Plan of Ground Floor.

THE CASINO, MARINO.

Measured and Drawn by Alfred E. Jones.

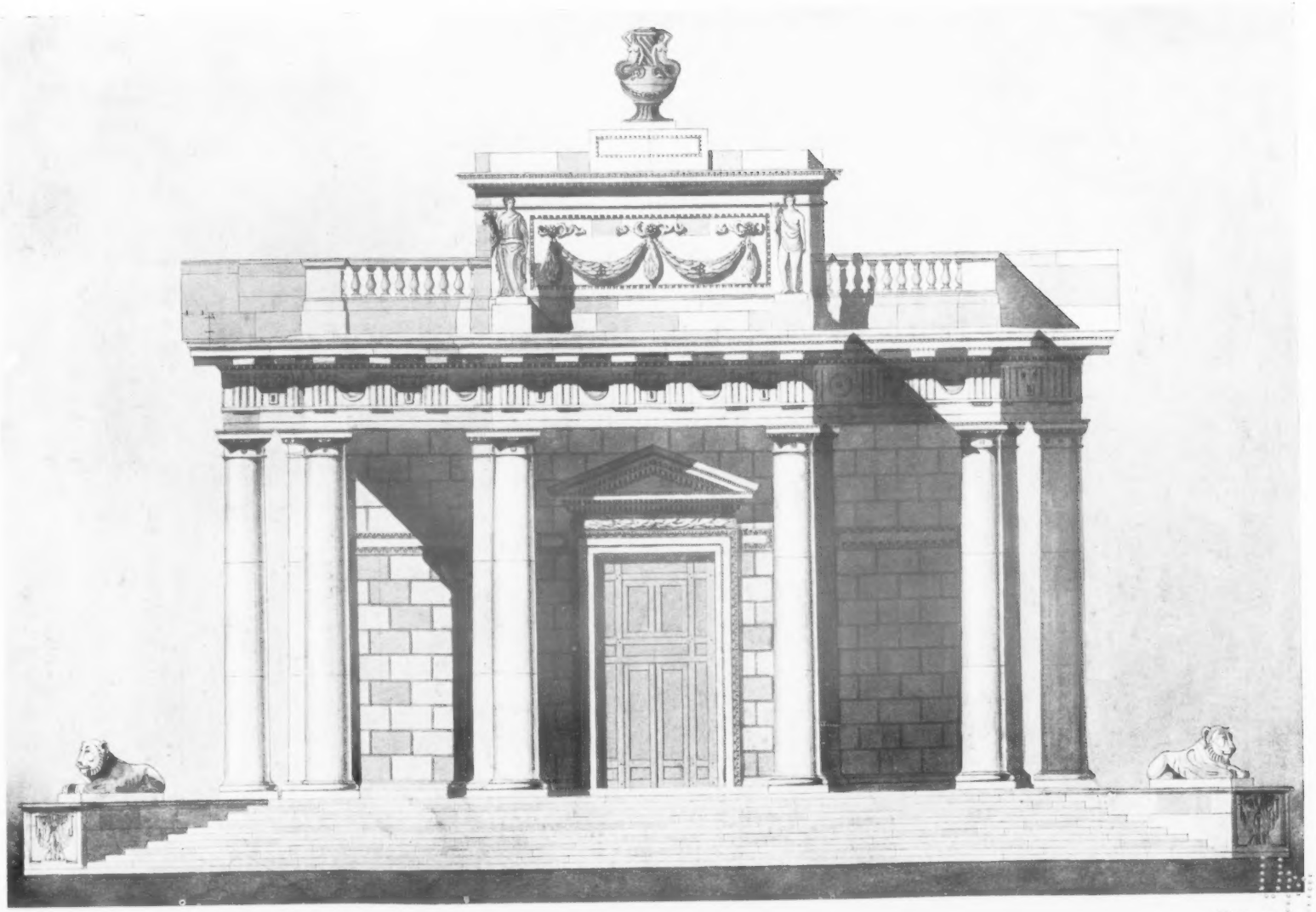
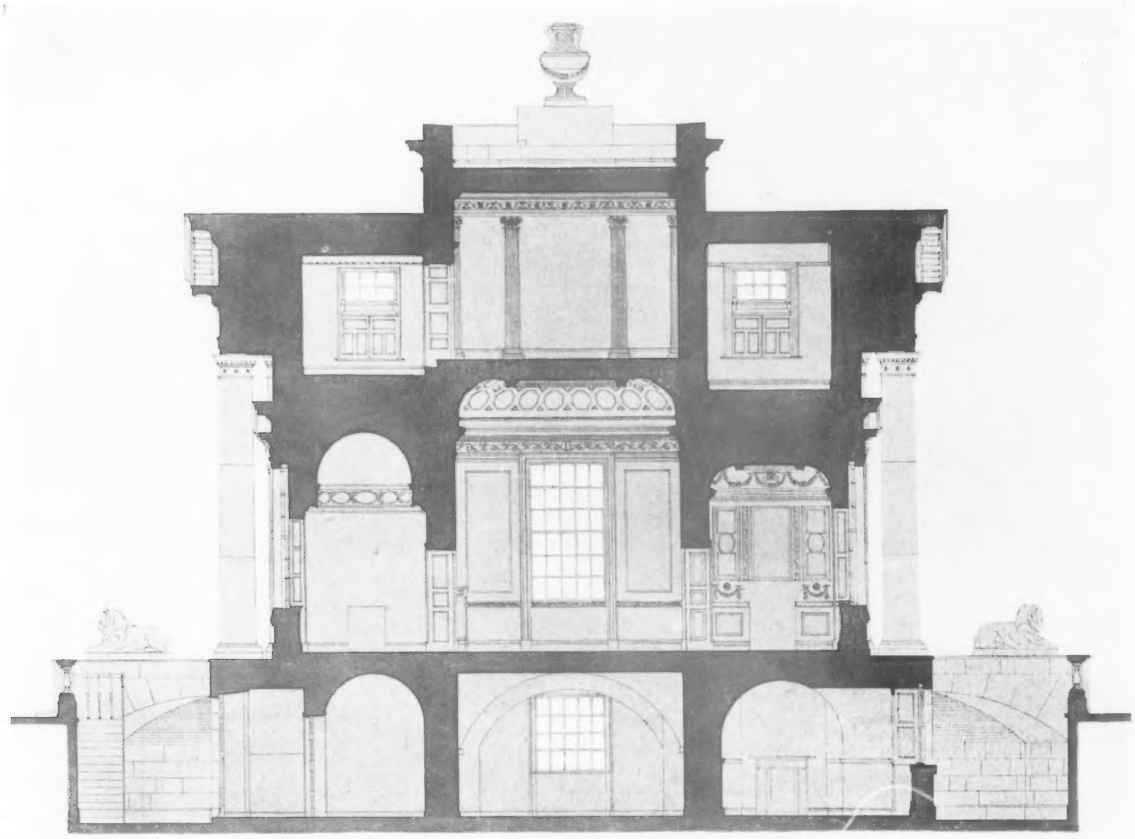


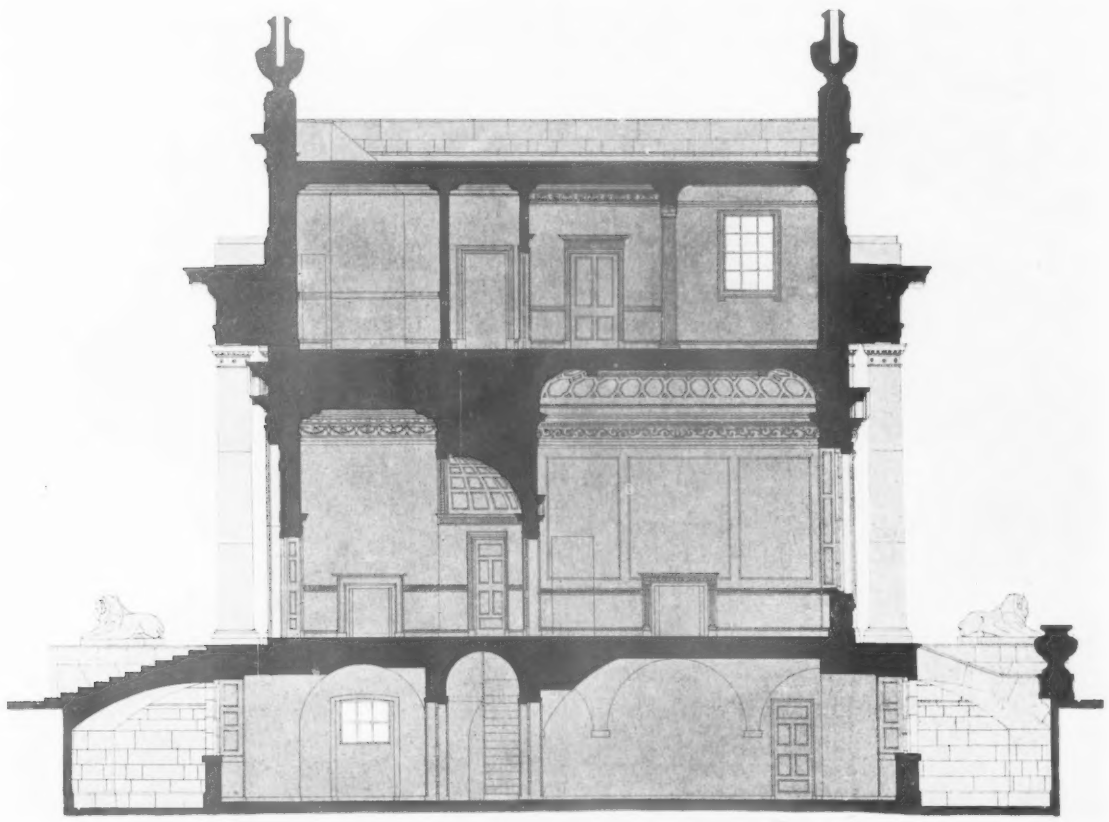
Plate VI. May 1920.

THE CASINO, MARINO, CLONTARF, IRELAND.

Sir William Chambers, Architect.

Measured and Drawn by Alfred E. Jones.





THE CASINO, MARINO, CLONTARF, IRELAND: TRANSVERSE SECTIONS.

Measured and Drawn by Alfred E. Jones.

Publications.

The Church of the Holy Sepulchre.

Among the architectural subjects that are of perennially fascinating interest, the Holy Sepulchre at Jerusalem takes a foremost place. Books on it appear at fairly regular intervals. An addition to the long list was about due, and Mr. George Jeffery has met the demand quite handsomely. Architect as well as archæologist, he brings to his task sounder qualifications than could be claimed for most of his precursors in this field, while his enthusiasm for the subject is no less than theirs. Beginning with Eusebius, Bishop of Cæsarea, who flourished in the early part of the fourth century, and ending with Mr. A. C. Dickie, who in 1908 published an account of "Masonry Remains around the Church of the Holy Sepulchre," Mr. Jeffery's bibliographical notes have been perforce confined to the more important writings on the subject, but nevertheless the list is sufficiently long to indicate how formidable a task it must have been to sift the available materials.

In his opening chapters, the author deals with the history of the Sepulchre, summarizing the respective accounts given by Eusebius, by "the Bordeaux Pilgrim," and by the observant spectator but tedious narrator Silvia of Aquitaine, who visited the Holy City A.D. 380–385. "On approaching the Middle Ages," writes Mr. Jeffery, "that period when the foundations of our modern life and thought and manners and customs were being laid, Jerusalem, instead of being a half-forgotten name, an inaccessible place but rarely visited by Frankish pilgrims at the peril of their lives, becomes the most interesting place on the world's surface to all Christendom, and to a great part of the Asiatic peoples as well. Chronicles, histories, travels, and Government records, charters, monumental documents of all kinds, crowd upon the view, and the difficulty of digesting so much historical detail is probably greater than in almost any similar branch of study." This work he has performed with the dexterity that is possible to no one but a master of his subject.

The Church of the Holy Sepulchre built by the Crusaders our author regards as an especially interesting example of artistic development. "It exhibits most distinctly the dawn of a new era in architectural design, methods of construction, and perhaps, to some extent, in ritual arrangements . . . The splendid cathedrals which formed the centres of Christian life in mediæval times owe all their beauty to the development of that particular style of art and architecture of which we see the first beginning in the church at Jerusalem." In it our author sees evidences of a scientific and an organic principle of design, the presence of ribbed vaulting being, in his view, sufficient to differentiate the construction from Romanesque work. Its early appearance has been preserved for us in certain extant drawings and carvings, some of which are among the many interesting illustrations in Mr. Jeffery's book. He gives also several plans and sketches of the church as it now stands. Alas! it is, for the most part, a mere mushroom, for in 1808 fire left the main fabric in ruins, and the reconstructed building was reconsecrated in 1810; yet disputed ownership of it was the nominal cause of the Crimean War.

Of the church in its present condition Mr. Jeffery gives a detailed description that is replete with architectural interest, and he describes with equal fullness the remains of the Augustinian Convent. Part III of the book is occupied with an account of the lesser shrines of the Holy City, and in Part IV are described the pilgrim shrines in Europe that were imitated from the Holy Sepulchre. Most remarkable of these is the group of buildings known as the New Jerusalem, at Bologna, including the Church of San Stefano.

The book is a patient and conscientious study of a subject that is intensely interesting from several points of view—architectural, ecclesiological, and historical.

"A Brief Description of the Holy Sepulchre, Jerusalem, and other Christian Churches in the Holy City." With some account of the Mediæval Copies of the Holy Sepulchre Surviving in Europe. By George Jeffery, F.S.A., Architect. Cambridge: At the University Press. Price 10*s. 6d. net.*

The Working Woman's House.

A handsome booklet issued by the Swarthmore Press gives the woman's view of housing under three heads. First, it deals with the internal arrangements; secondly, with the possibilities of co-operative house management; and thirdly, with the environment of the home, and hence with the need for considering the lay-out of towns and villages—that is to say, the need for town planning, or, as some prefer to say, with town development. The faults of the existing working-class house are exposed in detail, beginning with the front door, which, when it does not open directly on to the living-room, leads into a long, narrow, dark, gloomy passage. The living-room is too small, is draughty and uncomfortable, and of course lacks the cupboards which give the housewife her only chance of tidiness. (But never look into those cupboards to see at what a cost tidiness is achieved!) In the scullery the sink is small and shallow, and is badly placed between door and window, or so near the back door that draughts play round the worker's feet as she stands to do her washing-up. Whether or not larders are under the stairs, they are seldom properly ventilated. Coal-cellars are too small, so that coal has to be bought in small quantities at a dear rate. "Small bedrooms, no cupboards, no shed for tools or perambulator, unnecessary steps, dark corners: these are a few of the results of the failure on the part of architects and builders in the past to consult women when planning the house a woman is to manage." A plentiful supply of hot water is demanded, and this requirement, it is contended, could best be met by a system of central heating.

The front door should be of good appearance, giving an air of comfort and solidity to the house. It may be set back in a small porch. If a tap were fixed on one side of the doorstep, and a hose attached, the housewife could be saved much painful labour in step-cleaning. The front door should open into a square lobby or hall, which should be well lighted and should include a good cupboard with pegs. The stairs should be wide and shallow without winders, and with a half-landing. Working women, it is said, are unanimous in the demand for a parlour. And so forth: every detail of the house is discussed from the woman's point of view, and her case is stated very rationally and temperately. Two plans and a layout are included among the illustrations.

"The Working Woman's House." By A. D. Sanderson Furniss and Marion Phillips, D.Sc. (Econ.). Illustrated with Plans and Photographs. The Swarthmore Press, Ltd., 72 Oxford Street, London, W. 1. Price 1s. 6d. net.

Scientific Costing for Housing.

TENDERS for contracts are necessarily discrepant. If the contractors were equal the tenders would be equal; but that cannot be. One contractor will have a competent staff, well organized; another will reverse these conditions. One may chance to have an immense advantage over another in the matter of merchandise; or he will tender below cost with the object of getting a job that carries reputation with it. There are, in short, a round score of reasons why the top tender of a dozen may be twice as high as the lowest tender. Nevertheless, there should be, as a rule, an almost negligible difference between highest and lowest, and the chief reason why this is not so does not depend on exceptional circumstances or on the special opportunities enjoyed by a favoured few. It is because so much tendering is loose and unscientific. Much of it is little better than guesswork—very good guesswork some of it. Intuition sharpened by experience makes it come, fairly often, wonderfully near the mark; but in too many instances tendering is pretty much in the nature of gambling, because the costing has been done unsystematically.

Mr. T. Sumner Smith has carefully worked out a really scientific system of taking out quantities, and has illustrated its application to housing: though of course, since it is based on sound principles, the object on which it is exercised is quite a minor consideration. His system is exhibited in a series of sixteen tables, each of which is prefaced by practical observations criticizing the common practice and expounding the method advocated.

The Tudor Walters Committee strongly recommended a reformed system of taking out quantities, and Mr. Sumner Smith supplies one that could hardly be bettered. Mr. Smith shows, as his first table, a very useful list of the relative values of the various items which make up the cost of cottage building. These are not imaginary percentages, but are data carefully ascertained by analysing the actual cost of cottages erected at Mancot Royal, Queensferry, to the designs and under the direction of Mr. Raymond Unwin, who supplies a short preface to the book. About a dozen full-page illustrations of these cottages show as many different types. Other tables relate to materials, labour, plant, and working expenses, and there are schedules of costs, and tables analysing the ratios of value of cubical contents, as well as net and gross areas, cost of haulage, and all the essential data for scientific costing. There is also a timely chapter on contract agreements. The book should effect most valuable reforms in the vital matter of ascertaining costs, for, as we have seen, it substitutes scientific method for blindfold groping.

"*Concise Costing for Housing.*" *Based on an Improved System of Quantity Surveying, with Explanatory Tables, Illustrations, and Practical Examples. By T. Sumner Smith, M.Q.S.A., F.I.Ar. With an Introduction by Raymond Unwin, F.R.I.B.A. Technical Journals, Ltd., 27-29 Tothill Street, Westminster, S.W.1. Price 5s. net.*

Glass Manufacture.

THE eleven years that have elapsed between the first and second editions of "Glass Manufacture," by Dr. Walter Rosenhain, have seen great progress in the industry, most of which progress was compressed into the four years 1915–1919, when, imports having ceased, British manufacturers made a supreme effort under the numerous disadvantages of war conditions. To bring the first edition up to date, therefore, the author has had largely to re-write the book. This could have been by no means an easy task, when one takes into account the manufacturer's excusable reluctance to reveal his secret processes to rivals. Moreover, despite the researches of such geniuses as Fraunhofer, Faraday, Stokes, Hopkinson, Abbé, and Schott, there remains much to discover about glass in its scientific aspects. Its manufacture, on the other hand, has attained a high level towards perfection; and in one respect the manufacturers overreached themselves on this account. They found that as their glass improved technically, its artistic capacities decreased: it was thought some old secret had been lost. For reasons which they were at a loss to understand, modern artists could not even approach the beautiful effects achieved by the earlier workers. Eventually it turned out that the manufacturers were constructing so perfect a glass that the luminous iridescent qualities of the old glasses caused by irregularities and internal impurities such as striæ and air bells (which by deflecting the light give the glass a charm and lustre all its own) had disappeared, accounting, it has been discovered, for great loss of "atmosphere" in the various colours of stained-glass windows. As a result the manufacturers pocketed their pride and artfully reproduced the defects of the old badly made glass.

In his writing, Dr. Rosenhain combines two excellent qualities—brevity and clarity. His description of processes, leading us step by step from raw material to spectacles, bottles, or shop windows, admits of no misapprehension, though the author claims to guide not the manufacturer of glass, but the user thereof, the water-drinker and the wine-bibber. Bottle, blown, pressed, sheet, crown, coloured, and optical glasses, with the several processes by which they are produced, are all described in careful detail, and there are chapters on the physical and chemical properties of glass, the raw materials from which it is made, and the plant used in the manufacture. A bibliography of glass manufacture is usefully appended.

It has been already hinted that our author considers the science relating to glass is still in its infancy. He lays considerable stress on this point. If manufacturers, instead of working only by rule of thumb, would investigate the subject scientifically they would get results far beyond their present horizon, and they would ensure corresponding commercial prosperity. "Ultimate success is bound to reward properly conducted and persevering scientific research. Nowhere is this more urgently needed than in the whole field of glass manufacture." If this advice be taken we may look forward to a third edition of "Glass Manufacture" well within the next eleven years—an enlarged edition even more completely revised than the first has been. H. DE C.

"*Glass Manufacture.*" *By Walter Rosenhain, B.A., D.Sc., F.R.S. Second Edition. Constable & Company, Ltd., 10 Orange Street, Leicester Square, W.C. 2. Price 12s. 6d. net.*

Publications Received.

"The Planning and Planting of Little Gardens." By George Dillistone. With notes and criticism by Lawrence Weaver. Price 6*s.* net. "Country Life," Ltd., 20 Tavistock Street, Covent Garden, W.C. 2, and George Newnes, Ltd., 8–11 Southampton Street, Strand, W.C. 2.

"Premier Congrès de l'Habitation." Du 9 au 12 Octobre, 1919. Compte Rendu des Travaux. Préface de M. Edouard Herriatt, Député Maire de Lyon, Ancien Ministre. Imprimerie Noirclerc et Fénétrier, 3 Rue Stella, Lyon.

"The Question of Thrace. Greeks, Bulgars, and Turks." By J. Saxon Mills, M.A., and Matthew G. Chrussachi, B.A. Price 2*s.* 6*d.* net. Edward Stanford, Ltd., 12, 13, and 14, Long Acre, W.C. 2.

"Description of the Residence of Sir John Soane, R.A., Architect." Edited by Arthur T. Bolton, F.S.A., F.R.I.B.A., Curator of Sir John Soane's Museum. Tenth edition. Price 1*s.* net. Sir John Soane's Museum, 13 Lincoln's Inn Fields, W.C.

Any of these publications may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Architecture, Pedantry, and Punditry.

In the March issue of the "London Mercury," Professor W. R. Lethaby has a very characteristic article entitled "Architecture as Form in Civilization." Once again he expresses his impatience at the tyranny of words: "More and more we become the victims of our words and live frightened by names. Such a name is 'Architecture.' In its mystery vague and vain pretensions may be shrouded, in its shadows hide many minor superstitions about correct design, the right style, true proportions." He declares that "the mystification about 'architecture' has isolated the intimate building art from the common interest and understanding of ordinary men. To talk with a believing architect on his theories is almost as hopeless as to chaff a cardinal. All the ancient arts of men are subject to the diseases of pedantry and punditry—music, painting, poetry, all suffer from isolation." In all this there is much truth, though we fear that Professor Lethaby rides his hobby a little too hard. He is more sure of our suffrages, however, in the following genuinely eloquent passage: "Of words and arguments I am rather hopeless. One thing only I would ask of every benevolent reader: that he would take notice of what he sees in the streets. Do not pass by in a contemplative dream, or suppose that it is an architectural mystery, but look and judge. Is it tidy, is it civilized, are these fit works for a proud nation? Look at Trafalgar Square and Piccadilly Circus, and that terrible junction of Tottenham Court Road with Oxford Street. Play a new game of seeing London. We need a movement in the common mind, a longing to mitigate the vulgarity and anarchy of our streets, and the smothering of the frontages with vile advertisements, a desire to clean the streets better, to gather up littered paper, to renew blistered plaster. Some order must be brought into the arrangement of the untidy festoons of telegraph and telephone wires hitched up to chimneys and parapets. These are the architectural works which are needed as a beginning and a basis." These may be "architectural works," though we rather suspect that the term is used perversely or ironically. Otherwise it would seem that "architectural works" include scavenging. But our author would seem to mean that in architecture first-aid measures are urgently needed, and not that in it "All other joys go less To the great joy attending tidiness."

Building Trades Exhibition.

In opening, on 10 April, the Building Trades Exhibition at Olympia, Dr. Christopher Addison, the Minister of Health, said that the Ministry had approved the tenders for nearly a hundred thousand houses, and there was nothing to prevent their being built except scarcity of money, materials, and labour! Of money there was plenty in the country, if only local authorities could devise the means of attracting it. Labour problems would perhaps be settled as the result of a conference between the Ministry and representatives of the Trade Union Congress. The question of materials was also to some extent a labour question. "A house built of brick," said Dr. Addison, "was probably as cheap as any other, but the fact remained that they had not got the bricklayers, and therefore they were bound to look to other methods of building, apart entirely from whether they would like to have the houses all made from brick or not." At none of the long series of building exhibitions have the "alternative methods of building and substitute materials" had so great an opportunity or received such close attention. This exhibition, which closed on 24 April, is stated to have been the largest ever held. It comprised nearly 300 stands.

Schools of Architecture.

An interesting correspondence has taken place (in the "Architects' Journal") on the priority in point of date of the various architectural schools in the kingdom. Professor Reilly had stated that the Liverpool University School of Architecture was founded in 1904, "the date of Professor Simpson's appointment." Next week Mr. F. R. Yerbury, secretary of the Architectural Association, mentioned that architectural teaching began at the A.A. when the Association was first founded, in 1847, while the full day-school course was started in 1901. This date was prior to that given by Professor Reilly, who, however, explained that 1904 was a misprint or a clerical error for 1894. This correspondence drew from Professor F. M. Simpson a most interesting series of notes. The Royal Academy, he reminds us, has for many years had professors of architecture: Charles Robert Cockerell, for instance, was elected professor there in 1839, but Professor Simpson believes that the architectural studio was not opened until the late 'sixties of the last century, when R. Phené Spiers was appointed its first master. The first chair of architecture in England (outside the Academy) was founded at University College, London, in 1841, Thomas L. Donaldson, the first holder, retaining the chair until 1865. At King's College a chair, with the title "Art Construction," was established in 1840, and was held by William Hoskin until 1861, and his successor was William Kerr, during whose tenure, in 1886, the title was changed to "Architecture and Building Construction." In 1913 the schools of architecture at University and King's were conjoined, and work was started in December of that year in the new building at University provided by the generosity of Sir Herbert Bartlett. Professor Simpson confirms the statement that it was in 1894 (June) he was appointed to the Roscoe Chair of Art at University College, Liverpool, now the University of Liverpool; the work of the chair having been previously confined to lectures on painting and art generally. Professor Simpson's predecessors in it were Sir Martin Conway and R. A. M. Stevenson, cousin of R. L. S. Professor Simpson resigned in 1903 to occupy the chair at University College, London, and in the same year the chair at the University of Manchester was started, with Professor Capper as the first holder.

Building Grants.

A new housing memorandum which has just been issued relates to grants to be made for the construction of houses by private enterprise. The grant is payable to the person at whose expense the house is built. No conditions are imposed as to the price of selling or letting, and houses of the bungalow type are admissible for grant.. No grant is payable towards the cost of adapting existing buildings, and the full grant is available only for buildings completed before 23 December 1920.

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Shakespeare's "Old Shippe" Inn.

Among the many landed properties that are coming into the market is the Grendon Underwood Estate, which extends to about 1,200 acres, comprises seven farms, two inns, and many cottages. It includes a large portion of the village of Grendon Underwood, which is credited with many historical and literary associations, most of them clustering round an Elizabethan dwelling known as Shakespeare Farm. This house was once a wayside hostelry—the "Old Shippe"—at which, tradition has it, Shakespeare used to stay when journeying to and from Stratford-on-Avon. The room which he is said to have occupied has been carefully preserved, including an interesting "elliptical" fireplace. Aubrey will have it that it was in Grendon that the poet found local colour for "Much Ado About Nothing" and "A Midsummer Night's Dream," and that Dogberry and Verges were caricatures of two constables who arrested him for sleeping in the porch of the ancient church. Alas that old Aubrey should be so much more interesting as a gossip than credible as a chronicler!

New Geological Survey.

Consequent upon the transfer of the Geological Survey and the Museum of Practical Geology from the Board of Education to the Department of Scientific and Industrial Research on 1 November 1919, the Lord President has appointed a Geological Survey Board for the management of the work of the survey and museum in accordance with a programme of work and estimate of expenditure to be approved by him from year to year. This Board is empowered to submit from time to time recommendations on developments that appear to be necessary as the work of the Geological Survey and Museum progresses. The Geological Survey Board as at present constituted consists of Professor W. S. Boulton, F.G.S., B.Sc., Professor J. W. Gregory, F.R.S., D.Sc., Dr. John Horne, F.R.S., LL.D., Professor J. E. Marr, F.R.S., Sc.D., Mr. Frank Merricks, C.B.E., A.R.S.M., and Mr. W. Russell, C.B., M.A., with Sir Francis G. Ogilvie, C.B., LL.D., as chairman. This is no doubt a highly competent Board, but we could have wished it to include an architect or two, because the geological survey involves certain interests on which architectural advice and assistance would be useful.

Women Auctioneers.

Women are to be admitted to membership of the Auctioneers' Institute. As the secretary said to an interviewer, there is much auctioneering work that might very well be done by women—the sale, for example, of antiques, old china or silver, and the like. There is no reason to suppose, however, that women will crowd into the profession. They have not done so in the case of architecture. And so many professions are now open to them—politics, divinity, law.

Garden Cities for Holland.

A Garden City Exhibition is being held this month in Amsterdam, and a number of British architects were invited to take part in it. During Easter week, several Dutch architects visited England with reference to the garden city movement, which is now arousing much interest in Holland. These international courtesies are not merely charming—they are prolific in results, material and æsthetic. We have much to learn from Holland, and the Hollanders are pleased to say that they have something to learn from us.

Five Points of Progress.

At a conference, held on 24 March, of representatives of unions in the building trade, Dr. Addison put forward five definite proposals to accelerate housing, as follows: (1) In no circumstances, in connexion with any dispute arising, should there be a stoppage of house-building. (2) There should be every week a statement of labour shortages, and the unions should, through the exchanges or in any other way, supply the want. (3) Augmentation of labour.—A scheme whereby ex-Service men who are able and willing can be trained and employed. (4) Output.—Piecework should be generally adopted, subject to whatever safeguards were practicable against cutting rates and unemployment. (5) He would undertake to supply a form of contract, with prices of materials, labour, overhead charges, etc. They would have an agreed scheme for checking the costs on the understanding that whatever speeding up was possible should be done. The houses should be built as rapidly and as well as possible, and any saving in respect of cost should be divided into three equal parts and paid one-third to the local authorities, one-third to the management, and one-third to the workers. The conference received favourably the idea that a committee should be appointed to consider the suggestions and work out a practical scheme. Dr. Addison promised to put the scheme in writing before the Building Trades Federation.

Negro Sculpture.

A collection of negro sculptures in wood, exhibited at the Chelsea Book Club, has aroused much interest. It is thus described by a writer in the "Daily Graphic": "The specimens are all standing figures. The legs are short and bulky, the bodies are elongated and always erect, the arms are laid flat along the sides of the figures or slightly bent with the hands flat on the front of the figure, the hands are rarely grasping anything, and the neck is simply a round column of wood without any shaping of neck into shoulder. The head is always much exaggerated in size, and the facial region highly exaggerated; in every case the face is the best finished part of the work." This monotony of sameness seems to warrant the "Daily Graphic" writer's verdict that the figures cannot be classed as art; they simply imply "craftsmanship repeating a formula."

Historical Meeting of the Institute.

This chronicle would be lamentably incomplete if it omitted to note the special general meeting of the R.I.B.A. on 22 March, when it was unanimously resolved "to prepare and present for the consideration of the profession a more extended and comprehensive scheme than that covered by the resolutions of 1914," and "to appoint a committee representative of the whole profession to prepare such a scheme." On this committee, five separate bodies are to be represented—namely, the Institute, the Allied Societies in the United Kingdom, the Architectural Association, the Society of Architects, the Official Architects' Association, the Assistants' Union, and architects not belonging to any professional organization. This is the first important step towards the unity necessary as a condition precedent to securing statutory Registration. A special commissioner appointed by the "Architects' Journal" to visit representative architects in Birmingham, Liverpool, and Manchester, has found that in these great provincial centres architectural opinion is almost unanimously in favour of amalgamation and registration.

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Branch Architectural Society for Newport.

At a meeting of the South Wales Society of Architects, it was decided to form a branch of the Society for Newport and district. Its declared objects are: "To further the interests of the profession in the district, and to provide special facilities for study amongst the younger members of the profession, stimulating their interest by exhibitions throughout South Wales." It is felt that decentralization would better serve the needs of so large an area, and make for greater unity amongst its widely different members, by enabling them to get in touch with one another in their own district, and also by bringing in members of the profession whom time and distance have prevented from attending the meetings held at Cardiff. Mr. C. F. Ward, F.R.I.B.A., has been elected president, Mr. C. E. Tobbs, A.R.I.B.A., hon. sec., and Mr. Frank Swash, F.R.I.B.A., treasurer and librarian.

Sale of Early English Pottery.

At a two-days' sale at Hanley of the collection of Early English pottery formed by the late Mr. Thomas Boynton, F.S.A., of Bridlington, large prices were made, especially for specimens of slip-ware. For example, a slip-decorated posset-pot fetched £200. For a large slip-decorated dish, with the figure of a cavalier, and having a trellis border, £230 was paid. On the other hand, many notable bargains were secured at prices ranging from £10 for a delightful little Nottingham-ware mug to £105 for a large dish with tulip design and trellis border.

A.A. Annual Dinner.

There was a particularly brilliant gathering at the Architectural Association's annual dinner, which took place on 19 March at the new club premises of the A.A., 35 Bedford Square, Major Maurice E. Webb, president of the Association, presiding. Sir Aston Webb, P.R.A., was unfortunately kept away by indisposition; but the speakers included (besides the chairman) Sir Reginald Blomfield: Mr. John W. Simpson, President of the Institute; Professor A. E. Richardson; and the Right Hon. H. A. L. Fisher, President of the Board of Education. Mr. Fisher paid a graceful compliment to the profession in well-turned phrases that are worth preserving: "He had always envied the architect, who belonged to the most fortunate of all professions, and was a citizen of three worlds—the world of art, the world of science, the world of business. And he was welcome in all three. But he had his troubles. There was the client. . . ." A very happy speech indeed.

Pacific Steam Navigation Company's Offices, Liverpool.

We are requested to state that the Cunard Building, Liverpool, of which the Pacific Steam Navigation Company's offices form a part, as described in our April issue, is completely framed in reinforced concrete on the Kahn System, supplied by the Trussed Concrete Steel Co., Ltd., to the designs of Mr. B. L. Hurst, the consulting engineer.

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Water-Colour Society's Exhibition.

The 174th exhibition of the Royal Society of Painters in Water Colours contains much work of distinctive quality, and many of the exhibits were speedily sold. The exhibition remains open until the end of May.

Artistic Advertising.

Many of the stands at the Building Exhibition were not only of considerable architectural merit in the design, but comprised many exhibits of artistic merit. At Messrs. Kerner-Greenwood's stand, a selection from the artists' original sketches for the firm's "Pudlo" waterproofing preparation include the work of such well-known artists as Charles Shepperson, R.A., H. M. Brock, R.I., L. R. Squirrell, R.E., and several other eminent hands. These fine drawings naturally attracted much attention, and should have considerable influence in convincing advertisers of the commercial value of really artistic appeal.

A National Building Code.

Fired by the example of Scotland, which a year or two ago produced a comprehensive building code, gravely dissatisfied with existing forms of contract, and unable to get them altered to the satisfaction of contractors, the National Federation of Building Trades Employers of Great Britain and Ireland have issued "The National Building Code for England and Wales." This document comprises "Regulations for entering into and carrying out Contracts for Building Works in England and Wales, together with General Conditions of Contract and Form of Contract." Forms of tender and articles of agreement are appended. This "Code" has aroused considerable opposition among architects.

Garden City Flats for London.

Professor Adshead, F.R.I.B.A., architect of the Prince of Wales's estate, has, at the request of the Department of Woods and Forests, prepared plans for three-story flats for the Crown property round Cumberland Market, Regent's Park. The aim is to produce "a garden city of working-class flats."

War Memorial for Westminster Cathedral.

Lord Dunraven is appealing for funds for a memorial to Irish soldiers who fell in the Great War. Cardinal Bourne will admit the memorial to the Chapel of St. Patrick.

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